

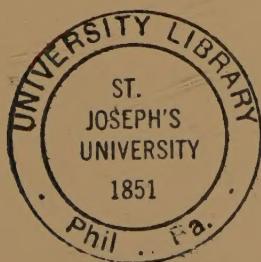
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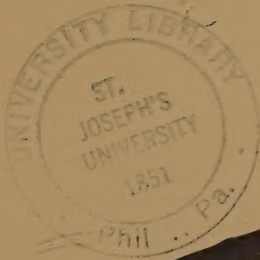
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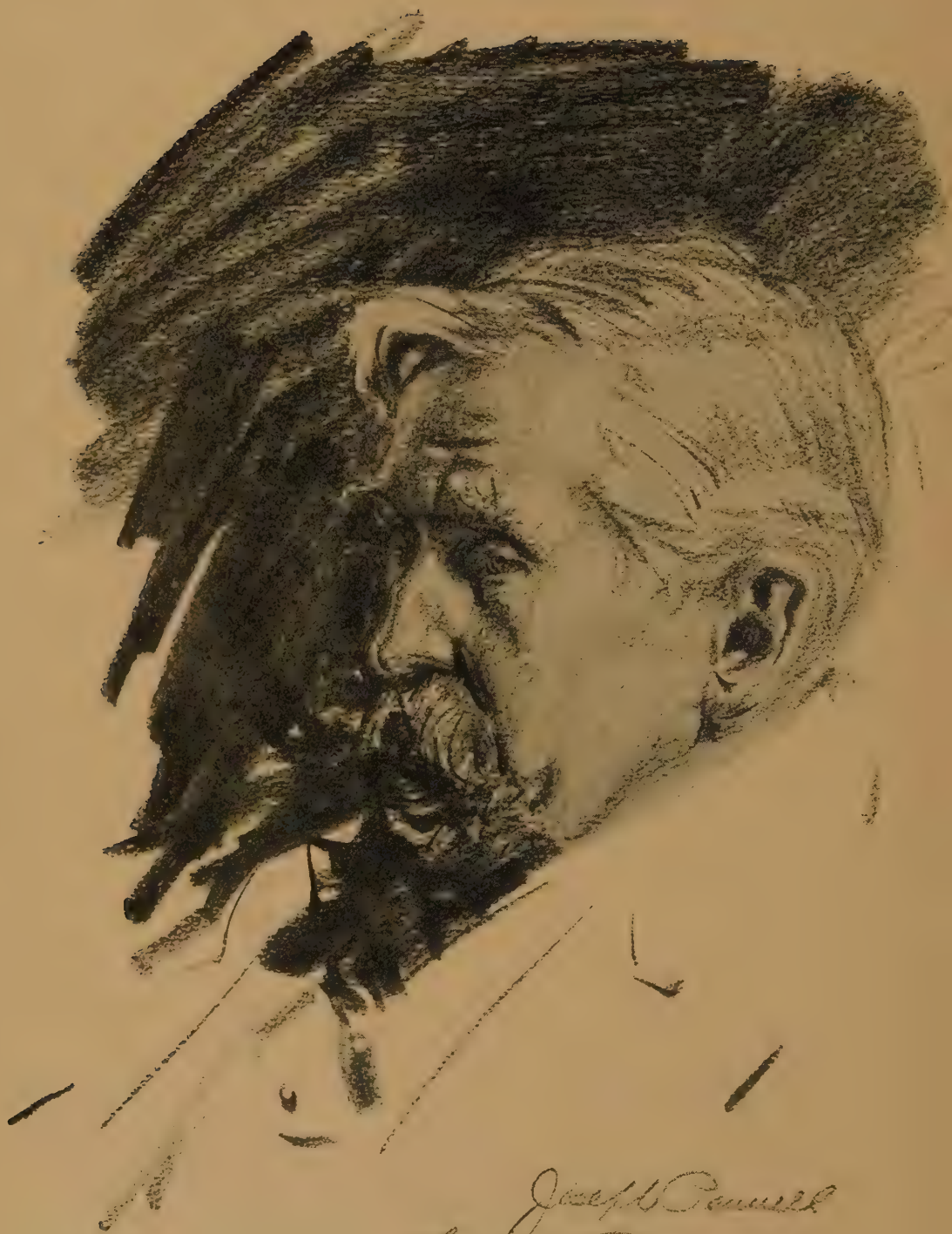
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EXHIBITION ARRANGED BY

EDWARD HOWARD SUYDAM

H. DEVITT WELSH



by Joseph Pennell
1918.

JOSEPH PENNELL

IT is fitting that this Memorial Exhibition of the works of Joseph Pennell should be held here in Philadelphia where he was born, where he grew to manhood, where he first studied art, and from whence he went forth in the world to be an honor to his craft and to the city of his birth. It is true that at various times he said harsh things about Philadelphia, in common with New York, London, Paris, Berlin, but it was a world condition rather than any local manifestation that he was condemning. And, after all, who shall say that he did not tell some wholesome and much-needed truths! Many there are at the present day who have thought his thoughts and believed his beliefs and yet have never had the hardihood of soul to utter them.

It is further appropriate that this exhibition should be held in this Sesqui-Centennial year because 1876 was the year of Pennell's birth in art. In that year he tried to enter the schools of the Pennsylvania Academy of Fine Arts and was at first rejected. He was only sixteen and hardly had his eyes open. And then in this Sesqui-Centennial year, after long work, much happiness and some bitterness, his eyes were finally closed. Within those fifty years lies his whole career. It was a very active, forceful and famous career, as any reader of his *Adventures of an Illustrator* must realize. He was an illustrator, as he tells us in that autobiography, but he was also a lecturer, a newspaper writer, the author of many books, and a distinguished figure in the art and literary world of his time. He knew almost everybody worth knowing in that world, was interested in every important movement, was the advocate of whoever or whatever was right in art, and was himself an artist of high distinction. The report of his life and work in the *Adventures* is not over-reported. I was there during more than thirty of the fifty years and can bear witness to the truth of the story.

Pennell insisted always that he was *born* an illustrator and certainly some early happenings seem to confirm it. At sixteen he was not only admiring the work of Abbey and Duveneck but he had fallen in love with the drawings of Fortuny and Martin Rico. That seems almost a stroke of genius. The usual artist-biography tells us how the young aspirant goes wrong in his early admirations and spends years in getting set right again, but here was Pennell at sixteen going right—tremendously right. Fortuny and Rico were, for pen-and-ink work, the very best examples any young illustrator could follow. The public that knows Rico only by his latter-day commercial paintings has little idea of the beautiful pen drawings that he made of Venice and Venetian architecture. I knew him so far back as 1883 and was astounded at the sketches of doors, windows, domes and chimney-pots that he would occasionally show me in his note-books. It was the emphasis of the spot rather than the line that gave Rico's work its brilliancy of light and the composition itself was an arrangement by blacks and whites rather than a grouping of objects in an atmospheric envelope. This made for the best reproduction and printing and the illustrator is always a half-printer or at the least always keeps the reproductive process in mind. The work of Rico appealed to Pennell, as did also that of Fortuny, Casanova, Fabres. Other Americans were of the same faith. Duveneck and Abbey, though each in method peculiar to himself, were working in the most modern spirit, and Blum, Brennan and Lungren were attracting attention to themselves in the *Century Magazine* with A. W. Drake to encourage them. It was to Drake that Pennell owed his first intelligent guidance, and the sources of inspiration in pen drawing for all of them were Menzel, Meissonier, Fortuny, Rico, Casanova. Other gods came later but these were in the beginning and Pennell was fortunate in his finding them at such an early age. They were "an inspiration for what I was soon to do", as he expressed it.

The results in work were almost immediately apparent in the drawings made for the *Century Magazine*. The very early ones were

naturally hesitant, but in 1883, when Pennell first went to Europe to illustrate Howells *Tuscan Cities*, the drawings indicated some more settled convictions. They were in the style of Rico. Even such etchings as *On the Arno*, 1883, a view of the Ponte Vecchio, showed the influence of Rico, though there was also a large something peculiarly Pennellesque about them that persisted with him to the end. Both the influence and the personality were apparent in the splendidly picturesque etching of 1883, *Ducal Urbino seen from the Valley*. Pennell had already arrived when he took up his first monumental work—the *English Cathedrals*, for which Mrs. Schuyler Van Rensselaer wrote the text. At twenty-three he was an accomplished craftsman—heaven only knows how or why, unless we agree with him that he was “a born illustrator”. For his training had been slight, sporadic, and of little worth. But from the beginning his observation and his industry had been enormous. He worked and taught himself and became erudite through test and experiment. He believed always in the gospel of work.

The drawings for the *English Cathedrals* as related to his later performances seem a little exact—sometimes too articulate. That was possibly a shortcoming of the Rico method. The brilliancy of the light did away with atmosphere and left some sharpness of edge. Pennell was to remedy that later on. But here the sharpness shows at the start, more in the pen work than in the wash drawings, and perhaps some of it may be charged up to the wood-engraver. It can hardly be counted a defect, and perhaps should not be noted at all except as it shows Pennell’s recognition of it and his quick steps to change it. The *French Cathedrals*, for which Mrs. Pennell wrote the text, were to show the change, and I think almost anyone can see it by comparing such pen drawings as the Choir Stalls of Lincoln, Durham from Dun Cow Lane, The Angel Choir, Lincoln, Ely from a Garden in the Close, of the English Series with the Southern Portal of St. Gilles, the Western Portal of Le Puy, the South Portal of Chartres, the West Front of Bourges, of the French Series. There is a loosening of the line and some toning down of the brilliant contrast

of black with white. A recognition of tonal qualities is more apparent, of course, in the wash drawings and the charcoals. Pen drawing and etching are sketching or they are nothing. Line is their primary reliance and tone is something that follows after.

But how excellent are all these drawings, split words about them as we may! And how picturesque and illustrative! Infallibly he picked the right spot to work from so that his picture would compose well; infallibly he got the right light so that his blacks and whites—all that he had to work with—should reinforce one another, not too obviously but justly and truthfully. For this cunning of eye and hand, look at the early work, the Central Tower of Canterbury, the Durham from the Southwest, or St. Paul's from Paul's Wharf. And already he was master of almost all the mediums—pen, pencil, charcoal, wash, etching, lithograph. He used first one and then another, adapting the medium to the theme in hand and showing almost as much skill in one as in another. Notice this in the foggy air of St. Paul's from Waterloo Bridge, the subdued light of Beauvais from the Market Place, the shadowed light of the Choir of Le Puy, the rain effect of the Notre Dame Main Facade. A more frequent use of charcoal was to grow with him and characterize his later and perhaps his stronger work. The power of massed blacks, the beauty of darkness mysteriously illumined by light, always attracted him.

In 1883, at twenty-three, Pennell was well seated in the saddle and after that he rode—rode on incessantly until his death. Recognition (and there was abundance of it at this time) did not turn his head. He worked and strove for better expression and never spared himself. The quantity of his output in newspapers, magazines and books was large, and hundreds of his drawings never saw the light of publication. We did together the *New New York* for which he was to furnish 125 drawings. But he did nearly 250 from which the 125 were selected. And the almost endless variety that showed in drawing, etching and lithograph! There are writers of one book and painters of one picture, but Pennell was not of them. He got nothing by accident and was not beholden to luck. He was a craftsman, knew his

mediums by heart, and carried on for fifty years ever striving to improve upon himself and set forth some new beauty in some more expressive way. In the last year of his life he announced that he would devote more time to painting. He was seeking even then a newer expression.

His work, looked at today, seems enormous. He did books with Mrs. Pennell, with Cable, with Howells, James, Marion Crawford, Hewlett, and a dozen others. Quite by himself he did palaces in Italy, temples and monasteries in Greece, sky-scrapers and Grand Canyons in America. Hundreds of charcoal drawings were made to illustrate his own *Wonder of Work*, in peace and war, in temple, factory, wharf and canal, with scores of lithographs for illustrated newspapers, series of etchings for exhibitions, posters for governments. He made illustrations for fifty volumes, wrote six volumes of his own, and collaborated with Mrs. Pennell in writing nine more. Besides all this he was, while in London, connected with the *Chronicle* and other newspapers, wrote art criticism and fought like a tiger for Whistler and Aubrey Beardsley. He was Professor in the Slade School, London, he lectured in English towns as later on in Chicago and New York. Up to the last he had an etching class in the Art Students League and, I venture to think, his pupils got more from him than any teacher they ever had. His Scammon Lectures at Chicago were unique and most effective in their giving out of practical knowledge about methods.

I am putting down these doings of Pennell's to suggest the quantity as well as the quality of his work. Almost anyone can do one thing fairly well if he hammers at it long enough, but to do a thousand things and do them all well,—that is quite another story. Toward the last his energy grew feverish through the agony of the war and the constant irritation of post-war days. He raved a bit, as which of us has not! But it was all for love of art which he believed should be founded in skilled craftsmanship, or for love of his country which he thought should be guided by common decency, common honesty and common sense. He loved America best of all and scolded about her because he loved her. There is suggestion of this in the last chapter

of the *Adventures*. At the head of the chapter is his mezzotint of the Statue of Liberty looming upward splendidly against the light of the setting sun. The title he gives it is "Hail America". And at the end he left (with Mrs. Pennell's consent) all his collections, all his prints, and a not inconsiderable fortune in money, to the Library of Congress—to America.

Philadelphia does well to honor Joseph Pennell by holding this exhibition for he was one of her most talented and illustrious sons. He was a member of many societies and here in America was a National Academician, and also a member of the American Academy of Arts and Letters; in addition, he had been medalled, mentioned, honored, and his prints conserved in a dozen countries, but, could he have known it, he would have been more pleased by this recognition from his native town than from any other source. He was a famous man and a great illustrator. And I, his long time and devoted friend, can close this brief notice of him in no better way than by repeating in paraphrase his own words about Whistler: "May his name and fame live forever"!

JOHN C. VAN DYKE

A COLLECTION OF ETCHINGS • AQUATINTS • MEZ-
ZOTINTS • LITHOGRAPHS • DRAWINGS IN PEN
AND INK • CHARCOAL • PASTEL • WASH • PENCIL
AND WATER COLOR OF THE LATE JOSEPH
PENNELL LENT BY JOHN F. BRAUN • BOOKS • MANU-
SCRIPT AND LETTERS LENT BY H. DEVITT
WELSH • WATER COLORS LENT BY THE MACBETH
GALLERIES • OTHER ITEMS AS NOTED

THE ETCHINGS AND LITHOGRAPHS
ON EXHIBITION ARE NUMBERED
ACCORDING TO THE KEPPEL-BRAUN
CHRONOLOGICAL LIST OF OCTOBER

1926

*This Exhibition does in no way comprise
all of the work of Joseph Pennell but due
to the lack of space the Committee has
exhibited only such prints, books, water
colors, etc., as show the various phases of
his work from the beginning in 1880 to
the time of his death.*

CATALOGUE
COMPLETE LIST OF ETCHINGS AND
LITHOGRAPHS OF JOSEPH PENNELL

THE KEPPELL-BRAUN CHRONOLOGICAL LIST OF OCTOBER 1926

ETCHINGS

VIEWS ON THE OLD GERMANTOWN ROAD, PHILADELPHIA

Mostly printed in Journal of Pennsylvania Historical Society, 1880 on

- | | |
|--|---|
| 1. Fair Hill Mansion | 9. The Wister House, Residence of Charles J. Wister |
| 2. Rising Sun Tavern | 10. The Morris House, Residence of Washington in 1790 |
| 3. The Fox Chase Inn | 11. The Germantown Academy |
| 4. Old Stone Bridge at Nicetown | 12. Robert's Mill |
| 5. Stenton, The Residence of James Logan | 13. Mermaid Inn |
| 6. Wakefield Mills, Fisher's Lane | 13A. Black Horse Inn |
| 7. Wakefield, Fisher's Lane | |
| 8. Little Wakefield, Fisher's Lane | |

PHILADELPHIA 1882—1923

- | | |
|--|---|
| 14. Chestnut Street Bridge, Small | 38. The City from Belmont |
| 15. Below Chestnut Street Bridge | 39. St. Peter's from Pine Street |
| 16. Chestnut Street Bridge, Large | 40. Pennsylvania Hospital |
| 17. Marble Yard, Chestnut Street Bridge | 41. Philadelphia, from Lemon Hill |
| 18. Schuylkill River | 42. Rush Fountain, The Water Works |
| 19. Under the Bridges, On the Schuylkill | 43. Pennsylvania Arcade, Philadelphia |
| 20. Coal Wharves on the Schuylkill | 44. Girard Trust Building, No. 1 |
| 21. The Last of the Scaffolding | 45. Girard Trust Building, No. 2 |
| 22. Public Buildings, Philadelphia | 46. Independence Square |
| 23. Callowhill Street Bridge | 47. Looking through Independence Square |
| 24. Water Street Stairs, Large | 48. Independence Hall from Walnut Street, Small |
| 25. Water Street Stairs, Small | 49. The Cliff, Water Works |
| 26. Street Sweepers | 50. Walt Whitman House, Camden |
| 27. Sauerkraut Row | 51. The Alley, Widener's and Wanamaker's |
| 28. The Alley Way | 52. Front and Pine |
| 29. Chancery Lane | 53. The Shrine of Commerce, Girard Trust Co. |
| 30. The Brass Foundry | 54. Stock Exchange |
| 31. Plow Inn Yard | 55. Rebuilding Locust Street |
| 32. Below Atlantic City | 56. Second Street Market |
| 33. Bridge over the Susquehanna at Harrisburgh | 57. The Good Mayor's Portrait |
| 34. The Cavern | 58. Temples, Old Water Works |
| 35. Philadelphia from League Island | 59. St. Peter's Spire |
| 36. City Hall, Small | 60. Old Swedes' Church |
| 37. Up Broad Street from Spruce Street | 61. Twelfth Street Meeting House |

- 62. William Penn's Grave, Jordan
- 63. The Ugliest Bridge in the World, Philadelphia and Camden Bridge
- 64. Christ Church, East End
- 65. Fourth Street Meeting House

- 66. Sogno Mio, No. 1
- 67. Sogno Mio, No. 2
- 68. The State in Schuylkill
- 69. The Castle State in Schuylkill
- 69A. Curtis Building and the Park

WASHINGTON 1882—1923

- 70. Former Site of National Park, Washington
- 71. The Choir, Washington Cathedral
- 72. The Nave, Washington Cathedral
- 73. Concrete Tower, Washington Cathedral
- 74. The Cathedral from the Park

LOUISIANA 1882

- 75. Pilot Town
- 76. In the Twilight, Pilot Town
- 77. An Inner Court, New Orleans
- 78. The Organ Grinder, New Orleans
- 79. Sieur Georges, New Orleans
- 80. Mme. Delphine's, New Orleans
- 81. Café des Exiles, New Orleans
- 82. An American Venice

VIRGINIA 1882

- 83. At Lynchburg, Large
- 84. At Lynchburg, Small
- 85. Entrance to Luray Cave, Virginia

ITALY 1883—1910

- 86. The Piazza, San Gimignano, frontispiece
- 87. The Towers of San Gimignano oblong, from the Orchard
- 88. San Gimignano, Upright
- 89. Gateway, San Gimignano
- 90. Storeyed Florence
- 91. Porto Romano, Florence
- 92. Ducal Urbino, Florence
- 93. A Narrow Way, Florence
- 94. A Covered Street, Florence
- 95. On the Arno Large plate of Ponte Vecchio
- 96. Ponte Vecchio, Florence
- 97. Ponte del Trinita, Florence
- 98. Old Court, Florence
- 99. Mercato Vecchio, Florence
- 100. Piazza del Comune, Pistoia
- 101. In Pistoia
- 102. Archway, Pistoia
- 103. The Landing Place, Leghorn
- 104. Pisa
- 105. The Swing of the Arno, Pisa
- 106. The Old Arsenal, Pisa
- 107. Street in Fiesole
- 108. A Washing Place, Siena
- 109. Up and Down in Siena
- 110. A Sienese Street
- 111. Siena
- 112. Street of Stairs, Siena
- 113. Via Sant' Agata, Siena
- 114. In Siena
- 115. The Calcine, Venice
- 116. A Little Canal, Venice
- 117. San Giorgio, Venice, Large
- 118. San Giorgio from the Lagoon, Venice, Upright
- 119. From the Garden, Venice
- 120. Shipping, Venice
- 121. Little Venice
- 122. Distant Venice
- 123. A Doorway, Venice
- 124. Oar Makers, Venice
- 125. The Byzantine House, Venice
- 126. Yesterday and Today, Venice
- 127. Lagoon, Venice
- 128. Near the Abazzia, Venice
- 129. The Rialto, Venice
- 130. Ponte Pinelli, Venice
- 131. The Light Lagoon, Venice
- 132. Venice, No. 1

- 133. Venice, No. 2
- 134. The Doge's Palace and Ducal Tower,
Venice
- 135. On the Riva from Pennell's Window
- 136. Café Orientale, Venice
- 137. Rebuilding the Campanile, Venice
- 138. Venice at Work
- 139. Building the Victor Emmanuel Monu-
ment, Venice
- 140. Old and New Rome
- 141. St. Peter's from the Pincian

SPAIN 1904

- 142. St. Martin's Bridge, Toledo
- 143. The Alcazar, Toledo
- 144. The Hospital, Toledo
- 145. Toledo
- 146. The Castles, Toledo
- 147. The Bridge at Alcantara
- 148. The Arch of the Bridge at Alcantara
- 149. The Castle of Cervantes
- 150. Vega
- 151. Puerta Visagara
- 152. Posada de la Hernmandad

FRANCE 1883—1914

- 152A. Little French Street
- 153. Chartres, No. 1
- 154. Chartres, No. 2
- 155. The Mill near Fontainebleau
- 156. Le Stryge
- 157. The Devil of Notre Dame
- 158. Marguery, Paris
- 159. Canal Martiques
- 160. Daudet's Mill
- 161. Le Puy, A Study
- 162. Le Puy
- 163. Saint Nectaire
- 164. Coutances, No. 1
- 165. Coutances, No. 2
- 166. Coutances, No. 3
- 167. Place de L'Opera
- 168. Horse Chestnut Trees
- 169. Nurse Maids in the Luxembourg
- 170. A Balustrade in the Luxembourg
- 171. A Statue in the Luxembourg
- 172. Champs Élysées
- 173. Garden of the Tuilleries
- 174. Luxembourg Garden
- 175. Café Chantant
- 176. Palais Royal
- 177. Brasserie du Lion Rouge
- 178. Café on the Bois
- 179. Brasserie de l'Univers
- 180. Brasserie Lafayette
- 181. Café d'Harcourt
- 182. Café Tuilleries
- 183. Au Paradis des Enfants
- 184. A Castle, Aquatint
- 185. West Front, Amiens
- 186. Amiens
- 187. Amiens from the River
- 188. Amiens from the Somme
- 189. Amiens from the Market
- 190. Transept, Amiens
- 191. Amiens from the Old Town
- 192. Shrine, Amiens
- 193. Market Boats, Amiens
- 194. La Place Beauvais
- 195. Towers of the Bishop's Palace,
Beauvais
- 196. The Transept, Beauvais
- 197. The Transept, Beauvais, Aquatint
- 198. North Side, Beauvais
- 199. The Buttresses, Beauvais
- 200. South Door, Beauvais
- 201. Beauvais from the Boulevard
- 202. The West Front, Rouen Cathedral
- 203. The Cloisters and the Transept Tower,
Rouen
- 204. The Flower Market and Butter Tower,
Rouen
- 205. West Tower from the Cloisters, Rouen
- 206. West Tower, Rue du Gros Horloge, Rouen
- 207. Gros Horloge, Rouen
- 208. Market Place, Rouen
- 209. La Flèche, Rouen
- 210. Old Rouen, Saint Maclou
- 211. Rouen from Bon Secours
- 212. Porch of Saint Maclou, Rouen

- 213 West Front of Saint Maclou
- 214. A Narrow Street, Rouen
- 215. Tower of St. Ouen, Rouen
- 216. The Avenue near Valenciennes
- 217. Landscape near Valenciennes

- 218. Old and New Mills
- 219. The Crater, Schneider's Gun Factory
near Creusot
- 220. Church at Martigues
- 221. Roofs, Cosne

ENGLAND

Etchings in London, dated 1894.

- | | |
|--|---|
| <ul style="list-style-type: none"> 222. Vauxhall Bridge 223. The Quadrant 224. St. Paul's, Aquatint 225. Leadenhall Market 226. The Tower Bridge Construction 227. St. Martin's Columns 228. Turn of the Tide 229. The Theatre 230. Oxford Street 231. Greenwich 232. Cab Stand, Charing Cross 233. Smithfield Market 234. To Rosherville 235. Covent Garden 236. Top of Haymarket Hoardings 237. South London Lights, The Shot Tower,
Aquatint 238. Underground Station, Upright 239. London Bridge 240. Waterloo Bridge 241. Cleopatra's Needle, Aquatint 242. Trafalgar Square 243. The Griffin at Temple Bar 244. The Griffin, No. 2 245. Nelson Monument, Trafalgar Square 246. St. Paul's Cathedral, Exterior, 1885 247. The Thames Embankment 248. Ludgate Hill 249. Choir of St. Paul's 250. Victoria Tower, Westminster 251. Office of "Punch" 252. Statue of Charles I. 253. Chelsea, Large 254. Chelsea, Small 255. Dancing 256. Blackfriars Bridge 257. Farrington Street 258. Cab Stand, Under Charing Cross Bridge 259. Vauxhall Bridge 260. Battersea Church 261. Charing Cross | <ul style="list-style-type: none"> 262. The Porch, St. Paul's 263. A Rainy Night, Charing Cross 264. British Museum 265. Gatti's 266. A London Street 267. Trocadero, London 268. Euston 269. Covent Garden, Large 270. The Column, Nelson 271. Burlington House 272. Buckingham Palace Road 273. From Charing Cross, Dent's Shop 274. Dent's Shop, Three Doors 275. Gloucester Road 276. The Savoy, Lightly Etched 277. Lion Brewery from the Embankment 278. Little London, No. 2 279. The Sunny Shore, Drypoint 280. Cheyne Row, The Rising Sun 281. Cherry Gardens 282. City of London School 283. Tower of Westminster Cathedral 284. Steamboats Coaling Up 285. Covent Garden Church 286. Hyde Park Corner 287. The Burlington Arcade 288. Penny Steamboats 289. Skating on the Serpentine 290. St. Paul's 291. Tower Hill 292. Smithfield Market, No. 2 293. Palace Theatre 294. My Tree 295. Millbank 296. National Gallery, Exterior 297. National Gallery, Copying Turner's
Paintings 298. A Manufactory of Constable's Paint-
ings 299. How a Masterpiece Is Made 300. Making a Masterpiece, Matthew Webb |
|--|---|

301. Primitives—Copying Botticelli in National Gallery
302. Church of St. Ethelburga
303. Kensington Gardens
304. Entrance to Lloyds
305. Green Park
306. The Fruit Shop, London
307. Long Walk, Kensington
308. New Oxford Street
309. Toy Boats, Round Pond
310. St. Paul's over Blackfriars
311. Westminster, over the Bridges
312. Westminster Bridge Station
313. Gloucester Road
314. Station, High Street, Kensington
315. Mansion House Station
316. Newsstand, Charing Cross, Underground
317. Victoria Station
318. Waterloo, Roulette
319. Lion Brewery, Aquatint
320. Charing Cross, Lithotint
321. Searchlights, St. Paul's, St. Paul's in Wartime, Mezzotint
322. Blackfriars Bridge, Aquatint
323. Dark Day on the Embankment, Aquatint
324. Canterbury
325. St. John's Hospital
326. Earl Court Station
327. Queen Anne's Statue, St. Paul's
328. The Tower, Large
329. St. Martin's from National Gallery
330. London Apartment
331. Signals, Charing Cross Bridge
332. The Metropole
333. The Studio, London
334. Piccadilly
335. Warehouses on the Lower Thames
336. Dalton's Works, Lambeth
337. Staple Inn, Moore
338. St. Paul's Churchyard
339. Under Cannon Street Station
340. The Balcony, London St.
341. Fig Tree House, Lincoln's Inn
342. The Admiralty
343. Acton Place
344. Albert Hall
345. The Barber Shop
346. Bedford Place
347. Big Tree, Cheyne Walk
348. Mist on the Thames, Aquatint
349. Bridge Street, Westminster
350. British Museum
351. British Museum, the Portico
352. Bunyan's Tomb
353. Bushey Park
354. Butchers' Row, Whitechapel
355. Crystal Palace
356. The Walk at Chelsea
357. Cheyne Walk, Chelsea
358. Clothworker's Hall, London
359. Classic London, St. Martin's-in-the-Fields
360. Clifford's Inn Hall
361. Coliseum, Trafalgar Square
362. Cumberland Gate
363. Cumberland Terrace, Regent's Park
364. Clock Tower from the Surrey Side
365. Clock Tower from St. James Park
366. Cannon Street Station from the River
367. Chelsea Church Tower
368. Cowley Street, Westminster
369. Cheapside
370. Church of St. Mary-le-Strand
371. Clifford's Inn Hall, Door
372. The Dock Head
373. Duke of York Column
374. Embankment Gardens
375. Doorway, Henry VII Chapel
376. Entrance to Henry VII Chapel
377. Entrance to Charter House
378. Entrance to Savoy
379. Exeter Hall
380. Fountain, Court Temple
381. Eaton Square
382. Empire Theatre
383. Foreign Office
384. Gate of London
385. Gate of London, Second Plate
386. From Tower Bridge
387. London Bridge to Tower Bridge
388. Greenwich Park, No. 1
389. Greenwich Park, No. 2
390. Great College Street
391. Great Gate, Lincoln's Inn
392. Great Cranes, South Kensington
393. Gothic Cross, Charing Cross
394. Goldsmith's Grave, The Temple
395. Guild Hall
396. Greenwich from the River
397. Gate of the Temple
398. Gate of Burlington House

399. Gaiety Theatre from Drury Lane
400. Grosvenor Road
401. Garrick Theatre
402. Hays Wharf, London
403. House where Whistler Died, 74 Cheyne Walk
404. The Hall, Lincoln's Inn
405. The Hall Door, Lincoln's Inn
406. Haymarket Theatre
407. Hampton Court, Long Water
408. Hampton Court Palace
409. Hampton Court, The Long Palace
410. Hampton Court, The Lake
411. Hotel Victoria
412. Hyde Park Mansions
413. In Hyde Park Corner
414. Horse Guards
415. Horse Guards, A Parade
416. The Hippodrome
417. Hampstead Ponds
418. The Institute, Piccadilly
419. In the Temple, London
420. Kings College, The Embankment Gate
421. Knightsbridge, Lord Napier's Statue
422. Lanark Wharf, F. J. Hay
423. Law Courts
424. Lindsay Row
425. Lincoln's Inn Fields
426. Limehouse
427. Ludgate Hill Showing the Holborn Viaduct
428. London Bridge Stairs
429. London over Hampstead
430. London Skyscraper
431. Leadenhall Market, No. 2
432. The Last of Old London
433. Lambeth
434. Lowndes Square
435. Magnificent Kensington
436. Marble Arch
437. Middle Temple Lane
438. The Music Shop on the Strand
439. Montague Street
440. Monument, London
441. Northumberland Avenue
442. No. 230 Strand
443. On Clapham Common
444. Old Court, Lincoln's Inn
445. Old London Churchyard
446. On the Thames
447. Park Lane
448. Parliament Street
449. Piccadilly from Park Lane
450. The Pond, Clapham Common
451. The Obelisque, from the Stairs
452. Park Gate
453. Park Crescent
454. Portland Place Church
455. Queen Anne's Mansion from the Lake
456. Rosetti's House
457. Royal Entrance, Victoria Tower
458. Rainy Night, Charing Cross Shops
459. Royal Windsor
460. Russell Square
461. St. Augustin's and St. Faith's
462. St. Anne's from Piccadilly Circus
463. St. Bartholomew's Gate
464. St. Bartholomew's, The Founder's Tomb
465. St. Clement Danes
466. St. Dunstan's, Fleet Street
467. St. Dunstan's, London
468. St. James Park
469. St. James Park, Dry-point
470. St. James Palace
471. St. James Gate, Clerkenwell
472. St. Margaret's, Westminster
473. St. John's, Westminster
474. St. Mary-le-Strand, Small
475. St. Paul's, Fleet Street
476. St. Paul's Pavement
477. West Tower, St. Paul's
478. St. Paul's, The West Door
479. St. Paul's from Bank Side
480. St. Paul's from the Deanery
481. St. Paul's, South Porch
482. St. Paul's from Temple Stairs
483. St. Paul's at Night
484. St. Stephen's, Walbrook
485. St. Bride's, Pilgrim Street
486. The Swan at Leadenhall
487. Sunlight Soap
488. Shot Tower, No. 1
489. Down the Thames
490. Spitalfield Church
491. Steps of the British Museum
492. The Thames at Richmond
493. The Temple from the Surrey Side
494. The Thames from Richmond Hill

495. The Thames below the Bridges, Evening
496. Thames Wharf
497. Thames at Blackwell
498. Tower Bridge
499. The Tobacco Shop
500. Tearing Down St. James Hall
501. Trafalgar Square
502. Tyburn, The Motor Car
503. Top of Regent Street
504. Temple of Pomona
505. Up to St. Paul's
506. Villiers Street, No. 1
507. Villiers Street, No. 2
508. The Vale of Health, Hampstead
509. Victoria Station
510. Whitehall Court
511. Waterloo Bridge and Somerset House
512. Westminster Abbey, West Front
513. Windsor from Eaton
514. Waterloo Towers
515. Waterloo Place
516. Works at Waterloo
517. White House, Tite Street
518. White Tower, Westminster
519. Westminster from St. James Park
520. London over the Embankment Gardens
521. Yorkshire Terrier
522. London Night, Whiskey and Tea, Mezzotint
523. The City, Evening
524. Westminster from my Window, (Mezzotint)
525. Wren's City, Mezzotint
526. Charing Cross Bridge at Night, Upright, Mezzotint
527. London from my Window, Mezzotint
528. Thames Embankment, Aquatint
529. Shot Tower, No. 2, Mezzotint
530. London from my Window, Dry-point
531. Over Waterloo Bridge, Church and Work out of my East Window
532. Over Charing Cross Bridge
533. The Shot Tower between the Bridges
534. Building the Wooden Pier, Dover
535. Lower Moor Works, Bradford
536. The Quarry, Bradford
537. The Railway, Bradford
538. Dinner Time, Works near Sheffield
539. Works at Green Gate near Sheffield
540. Coal and Coke, Park Gate
541. The Great Main, Sheffield
542. Pot Lands, Longport
543. Brick Fields, Birmingham
544. The Forges, Sheffield
545. Fine Day on the River, Sheffield
546. The Bridge with Bunyan's Chapel, Wakefield
547. Coal Mines, Longport
548. Black Lake, Bradford
549. Work, Wolverhampton
550. Castles of Work, Wolverhampton
551. Springvale Furnace, Wolverhampton
552. Work Castles, Wolverhampton
553. The Mill Town
554. Old and New England, Kirksdall Abbey, Leeds
555. The Great White Cloud, Leeds
556. The Docks, Leeds
557. The River of Work, Leeds
558. The Great Dump near Manchester
559. Gas, Dudleyport
560. Small Heath, Birmingham
561. Iron Works, Five Towns
562. Brick Country, Birmingham
563. The Docks at Cardiff, Coal
564. Steel Works, Wayth
565. Chimneys, Bradford
566. Coke, Wolverhampton
567. Wolverhampton, Canal
568. Welsh Works, The Football Field
569. Gas and Electricity, London, Power House at Greenwich
570. The Pottery Town
571. Welsh Viaduct
572. Birmingham from Granley Hill
573. The Winding Stairs, Leeds
574. The Furnaces, Leeds
575. The Great Chimney, Bradford
576. The Great Stack, Sheffield
577. Welsh Coal
578. Welsh Copper

GERMANY 1911

- 579. The New Rhine, Duisberg
- 580. The Canal, Duisberg
- 581. The Haven, Duisberg
- 582. Landing Place, Duisberg
- 583. Cranes, Duisberg

- 584. The Tracks of the Hut of the Cape of Good Hope
- 585. Rhine Castles
- 586. Coal Mine, Oberhausen
- 587. Mouth of the Mine, Ruhrort

BELGIUM 1911

- 588. The Brussels Canal, A Modern Hobbema
- 589. The Meuse Mill under the Cliffs
- 590. Works at Charleroi
- 591. Coal Mines near Charleroi
- 592. Travelling Crane, Charleroi

- 593. The Dump, Seraing
- 594. Grip, Seraing
- 595. Belgium Blocks
- 596. Belgium Cranes, Soft Ground
- 597. Black Country River

598. Lock of the High Furnace

THE WONDER OF WORK, COAL AND OIL, PENNSYLVANIA 1909

- 599. Collieries near Mauch Chunk
- 600. Mining Town
- 601. In the Mahanoy Valley
- 602. Main Street, Mahanoy City
- 603. The Shaft

- 604. The Great Incline
- 605. Old Million Eyes
- 606. The Crouching Lion
- 607. The Things that Tower
- 608. The Abomination of Work

THE WONDER OF WORK, STEEL, PENNSYLVANIA 1909

- 609. Pittsburgh, No. 1
- 610. Pittsburgh, No. 2
- 611. Pittsburgh, No. 3
- 612. From Shenley Park
- 613. Chimneys, Pittsburgh
- 614. Railroad Station, Pittsburgh
- 615. The Station, Pittsburgh, Inclined Railway

- 616. The Curving Bridge
- 617. On the River, Pittsburgh
- 618. On the Way to Bessemer
- 619. Cranes, Bessemer
- 620. Carnegie's Works, Homestead
- 621. In the Works, Homestead
- 622. Edgar Thomson's Steel Works, Bessemer

CHICAGO 1910

- 623. The Lake City
- 624. The Lake Front, Sunset
- 625. The Lion of the Lake Front
- 626. Under the Bridges
- 627. The Lifting Bridge

- 628. The Jaws
- 629. The Elevators
- 630. The Tracks
- 631. The Stock Yards
- 632. Lake Steamers

633. The Lifting Bridge

PANAMA 1912

- 634. The Cut from Culebra
- 635. The Debacle of DeLesseps

- 636. Gatun Lock
- 637. The Cathedral, Panama
- 638. Bishop's Walk

YOSEMITE 1912

639. The Temple, Grand Canyon

640. The Falls, Yosemite Valley

WILMINGTON 1918

641. Ready to Launch

642. The Sidewise Launch

SAN FRANCISCO 1912

643. Russian Hill

644. The City from the Hills

645. From Mount Tamelpais

646. California Street

647. Up and Down the Hills to the Bay

648. From Stevenson's House

649. Sacramento Street

650. Kearney Street

651. Market Street

652. At Hill Top

653. The Playground, Sea-Rocks from Cliff House

654. Telegraph Hill

655. The Part of Telegraph Hill that was not Burned

656. From Telegraph Hill

657. The Isles of the Bay

658. Sing Fat and Sing Chong

659. Chinatown

660. On the Barbary Coast

661. From the Bay

GREECE 1913

662. Athens from the Tomb of Philipotes

663. The Acropolis from the Observatory

664. Ancient, Medieval and Modern Athens

665. Athens from Mount Lycabettus

666. Temple of Jupiter, Athens

667. Quarry on Pentelicon

668. Acro-Corinth from Corinth

669. Ægina

670. Olympia

671. Delphi from the Stadium

672. The Home of the Baa Laam

673. The Holy Trinity of the Castles

674. Girgenti, The Temple on the Wall

675. Quarry at Girgenti

676. Scene at Taormina

677. Ætna from Taormina

678. Taormina from the Theatre

NEW YORK 1904—1926

679. Park Row

680. The "L" and Trinity Building

681. A Four Story House

682. Golden Cornice, No. 100 Broadway

683. Union Square and Bank of the Metropolis

684. Times Building and 42nd Street

685. Forty-second Street

686. Lower Broadway

687. Trinity Church

688. Canyon, No. 1

689. Canyon, No. 2

690. Canyon, No. 3

691. The Tribune and The Sun

692. The White Tower

693. The Shrine

694. Statue of Liberty

695. St. Paul's Building

696. A Thousand Windows

697. The Hole in the Ground, 16th Street and Fifth Avenue

698. Union Square, Rainy Day

699. The Flatiron Building

700. Old and New New York

701. The Cliffs

702. Wall Street

703. Times Building

704. St. Thomas' and St. Regis'

705. Upper Fifth Avenue

706. The Stock Exchange
707. The Curve on the "L"
708. The Golden Cornice, No. 2
709. The Unbelievable City
710. Among the Skyscrapers
711. Rebuilding Fifth Avenue
712. The Bridges
713. Palisades and Palaces
714. New York from Weehawken
715. New York from Brooklyn Bridge
716. The West Street Building from the Singer Building
717. In the Mist of the Morning, Mezzotint
718. Hail America, Mezzotint
719. The Cliffs of West Street, Mezzotint
720. The Cross of Gold, Cedar Street Building, Mezzotint
721. Cortlandt Street Ferry, Mezzotint
722. The Flatiron Building, Mezzotint
723. Woolworth Building
724. Up to the Woolworth
725. Sunset, Williamsburgh Bridge
726. The Bridge at Hell Gate
727. St. Paul's
728. New York from Brooklyn
729. The City in 1915
730. New York from Hamilton Ferry
731. New York from Governor's Island
732. New York from New Jersey
733. Standard Oil Company Refining Station, Staten Island
734. The Wells
735. Coal Wharves, Staten Island, No. 1
736. Coal Wharves, Staten Island, No. 2
737. Building a Power House
738. The New Edison Works, Brooklyn, The Palace of Industry
739. The New Edison Building, Brooklyn
740. Concrete Carrier, Edison Works, Brooklyn
741. Concrete Power Plant, Edison Works, Brooklyn
742. Building the Edison Power House
743. Setting the Columns, Edison Works, Brooklyn
744. Fraternity House, Madison Avenue
745. The Orgy of Building
746. Building New York
747. The new New York Times Annex
748. The Latest Tower
749. Lodgings for Gents
750. Standard Oil Building, No. 2
751. Caissons, Vesey Street
752. Telephone and Telegraph Foundation
753. The Bridge, Aquatint
754. The Bay, Aquatint
755. The White Way, Aquatint
756. Towers at Night
757. The Standard Oil Building, No. 1
758. The Cliffs, Aquatint
759. The Leviathan
760. New York from Ellis Island
761. The Heights, Brooklyn
762. Down the Bay
763. The Statue, 1922
764. Fall River Boats Going Out
765. Archway, Municipal Building, New York
766. Cherry Hill
767. The Excavations, 42nd Street
768. The Bridge
769. Building the New Saks Building
770. The Foundations, Saks Building
771. Polo Grounds
772. Steam Shovel
773. Soldiers and Sailors Monument
774. The New Fishmarket
775. The Woolworth, through the Arch
776. The New Stock Exchange
777. The Three Towers
778. Municipal Building
779. Warship Coming In.
780. The Elevated
781. Trinity Churchyard
782. Liberty Tower
783. From the Lowest to the Highest
784. Not Naples, but New York
785. The Bridges from Brooklyn
786. The Plaza from the Park
787. The Stock Exchange, New York, 1923
788. Brooklyn Heights from the Ferry
789. Out of my Brooklyn Window
790. The Deserted Ferry
791. From West Street
792. New York from Grace Court
793. The River Front
794. From Clark Street to Wall Street
795. The Greatest Movie in the World
796. The Tunnel, Montague Street
797. Montague Terrace, No. 1, Pierrepont Place
798. Montague Terrace, No. 2

- 799. The Ferry House from Pierrepont Street
- 800. Orange Street
- 801. The Harbor, Shipping
- 802. The Docks from Columbia Heights
- 803. Plymouth Church

- 804. Willow Street, Brooklyn
- 805. Pineapple Street, Brooklyn
- 806. Grace Church and Court, Brooklyn
- 807. Fruit Boat, No. 2
- 808. The Biggest of All

RAILROAD ACTIVITIES 1919

- 809. The Approach to the Grand Central, New York
- 810. The Clock, Grand Central, New York
- 811. Waiting Room, Grand Central
- 812. Concourse, Grand Central
- 813. The Tracks, Grand Central
- 814. The Ferry House, Cortlandt Street Ferry from the Jersey Side
- 815. Within the Ferry, Cortlandt Street
- 816. Rail Scape
- 817. The Terminal, Weehawken
- 818. From the Station to the Hotel, Pennsylvania Railroad
- 819. Carriage Approach, Pennsylvania Station, New York
- 820. The Arcade, Pennsylvania Station, New York
- 821. Ticket Office, Pennsylvania Station, New York
- 822. The Marble Hall, Pennsylvania Station, New York
- 823. The Hall of Iron, Pennsylvania Station, New York
- 824. Down to the Trains, Pennsylvania Station, New York
- 825. Pennsylvania Railroad Station, Philadelphia
- 826. The Train Shed, Philadelphia
- 827. Trains that Come and Trains that Go, Pennsylvania Railroad, Philadelphia
- 828. Steam and Power, Pennsylvania Railroad, Philadelphia

- 829. The Commuters, Pennsylvania Railroad, Philadelphia
- 830. Back from Atlantic City, Pennsylvania Railroad, Philadelphia
- 831. The Lair of the Locos, Pennsylvania Railroad, Philadelphia
- 832. Mauch Chunk
- 833. The Viaduct, D. L. & W. at Nicholson, Pennsylvania
- 834. The Horseshoe Curve, Pennsylvania Railroad
- 835. The Portico, Pittsburgh
- 836. The Riverside Station, Pittsburgh
- 837. Falls Station, Niagara
- 838. The Cleveland Bridges
- 839. Bridgeland, Chicago
- 840. Art and Industry, Chicago
- 841. Freight Station, Chicago
- 842. Ead's Bridge, St. Louis
- 843. City Bridge, St. Louis
- 844. The Façade, Union Station, Washington
- 845. From the Station to the Capitol, Washington
- 846. From the Capitol to the Station
- 847. Flags Flying, Union Station, Washington
- 848. The Concourse
- 849. The Lackawanna Viaduct
- 850. Pennsylvania Station, New York, Exterior
- 851. Waiting Room, Union Station, Washington
- 852. Portico, Penn Station, New York
- 853. Roundhouse, Pennsylvania Railroad, New York

LITHOGRAPHS

SPANISH SERIES 1887

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| 1. Entrance to the Hall of Ambassadors | 28. The Shabbiest Inn of Granada |
| 2. Outside the Wall, Alhambra | 29. The Albaycin, Granada |
| 3. Gate of the Vine | 30. The Mosque |
| 4. Court of Lions, No. 1 | 31. Lions of the Mosque |
| 5. Court of Lions, No. 2 | 32. The Court of the Mosque |
| 6. The Apartments of Washington Irving,
Alhambra | 33. The Court of the Posada |
| 7. Doorway: Court of the Fishpond | 34. The Garden of the Mosque, No. 1 |
| 8. Court of Fishpond | 35. The Garden of the Mosque, No. 2 |
| 9. Street of the Dead | 36. The Tower of the Mosque |
| 10. The Little Inn Yard | 37. Tower of the Seven Stories |
| 11. The Alhambra from the Fountains of
Avellanos | 38. Entrance to the Alhambra |
| 12. Gate of Justice, Alhambra, No. 1 | 39. Court of Myrtles |
| 13. Gate of Justice, Alhambra, No. 2 | 40. Hall of Ambassadors |
| 14. House of the Weathercock: Pass of Lope | 41. The Cypress of the Generalife |
| 15. The Gate of Iron | 42. The Balcony |
| 16. The Fruit Shop, Granada | 43. The Green Shop |
| 17. The Market Place, Granada | 44. Garden of the Generalife |
| 18. The Posada, Granada | 45. The Great Window |
| 19. Court of the Generalife | 46. Passade de la Tablados |
| 20. The Sierra Nevada | 47. The Shop with the Blue Tiles |
| 21. Gate of the Alhambra | 48. In the Alhambra Wood |
| 22. Parador del Sol | 49. The Shop |
| 23. The Alhambra, Granada, and the Vega | 50. On the Banks of the Darro |
| 24. Tomb of Ferdinand and Isabella | 51. The Bridge on the Darro |
| 25. The Coppersmith | 52. The Gate of Elvira |
| 26. The Alhambra from the Generalife | 53. The Bridge at Cordova |
| 27. The Fountain of Lions | 54. The Inn Yard, Granada |
| | 55. The Shop of the Little Cat |
| | 56. The Court of the House of Peregil |

HOLLAND SERIES 1890

- | | |
|------------------------|---------------------------|
| 57. Rotterdam | 62. Zaandam, No. 2 |
| 58. Schiedam | 63. Zaandam, No. 3 |
| 59. Outside Schiedam | 64. Canal at Blauzay |
| 60. Windmill, Schiedam | 65. Timber Mills, Zaandam |
| 61. Zaandam, No. 1 | 66. Windmills |

FRENCH 1890—1915

- | | |
|----------------------------|--------------------------------|
| 67. Amiens Cathedral, 1898 | 71. Rheims, Large |
| 68. Rouen Cathedral | 72. St. Michel's Mount and Bay |
| 69. Rouen, No. 1 | 73. St. Michel's Mount |
| 70. Rouen, No. 2 | 74. Mont St. Michel |
| | 74A. Laon, The Market |

ENGLISH SERIES 1890—1911

- | | |
|------------------------------------|---|
| 75. Church at Topsham | 90. Barnstable |
| 76. Exeter | 91. Ilfracombe |
| 77. Teignmouth Bridge | 92. The Harbor, Ilfracombe |
| 78. Brickham Harbor | 93. Devonshire |
| 79. Training Ship, Dartmouth | 94. A Bridge |
| 80. Valley of the Tamar | 95. Whitby Abbey, Yorkshire |
| 81. Truro Cathedral from the River | 96. High Street, Penzance |
| 82. Kynance Cove, The Lizard | 97. The Dart |
| 83. Penzance | 98. St. David's Church |
| 84. Newlyn | 99. The Harbor |
| 85. The Port, New Quay | 100. Totness |
| 86. Morwinstow Church | 100A. Eglistone Abbey |
| 87. The Gateway, Clovelly | 101. Coronation of King George V and Queen
Mary in Westminster Abbey, June 22,
1911 |
| 88. Biddeford | |
| 89. Appledore | |
| | 102. London |

NEW YORK 1900—1914

- | | |
|---|--|
| 103. Liberty Tower | 117. Broadway Towers |
| 104. Cortlandt Street | 118. Stock Exchange |
| 105. Brooklyn Bridge | 119. Nassau Street |
| 106. Fourth Avenue | 120. Building the Building |
| 107. Fulton Street | 121. Flatiron |
| 108. The Elevated | 122. Pine Street |
| 109. From Ellis Island | 123. William Street |
| 110. Rebuilding Broad Street, November, 1910 | 124. Union Square |
| 111. Building A Skyscraper, Night, New York | 125. Broadway above 23rd Street |
| 112. Statue of Liberty | 126. Times Building |
| 113. Building the Woolworth Building, New
York | 127. New York in 1904 |
| 114. The Skyscraper in Neolith, No. 3 | 128. Broadway Looking toward Post Office |
| 115. Battery Park | 129. Broadway above Chambers Street |
| 116. Broadway from Bowling Green | 130. Broadway at 10th Street, New York |
| | 131. New York in 1904 in color |

COAL. PENNSYLVANIA 1910

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|---|---|
| 132. Shenandoah | 135. Coal Breaker near Wilkes Barre, Pa. |
| 133. Old Million Eyes, Coal Breaker, Mahanoy
City, Pa. | 136. The Valley of Desolation, Mahanoy City,
Pa. |
| 134. The Castle of Work, Wilkes Barre, Pa. | 137. The Trolley Line, Wilkes Barre, Pa. |
| | 138. Coal Breaker at Trenton, Penna. |

INDIANA 1910

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|-----------------------------|---------------------------|
| 139. Steel at Gary, Indiana | 140. Oil, Whitby, Indiana |
|-----------------------------|---------------------------|

NIAGARA 1910

- | | |
|------------------------------|----------------------------------|
| 141. The Falls Station | 145. The Rapids, No. 1 |
| 142. The Mystery of the Mist | 146. The Rapids, No. 2 |
| 143. The Steel Bridge | 147. Niagara Rainbows |
| 144. Building a Power House | 148. Rainbows of Horseshoe Falls |
| 149. The American Tivoli | |

BELGIUM, CHARLEROI, THE LAND OF FIRE 1911

- | | |
|-----------------------|---------------------------------------|
| 150. The Works | 153. The Great Gate |
| 151. The Travellers | 154. Schneider's Gun Factory, Creusot |
| 152. The Lake of Fire | 155. Church and Steel Works, Belgium |

PHILADELPHIA 1912

- | | |
|--|--|
| 156. Market Street Elevated | 173. Dining Room, Stenton |
| 157. Market Street Bridge, Pennsylvania Railroad | 174. Hallway, Stenton |
| 158. Skyscrapers from Gladstone | 175. Hallway, Chew House |
| 159. Sansom Street | 176. Drawing Room, Chew House |
| 160. Girard Street | 177. Bed Room, Chew House |
| 161. Water Works | 178. Morris House, Germantown |
| 162. Fairmount Tunnel | 179. Fairmount Park |
| 163. Independence Square, 1912 | 180. Carpenter's Hall, Philadelphia, Pa. |
| 164. Morris House, Eighth Street | 181. The Union League, Philadelphia, Pa. |
| 165. Chew House | 182. Signer's Chamber, Independence Hall |
| 166. Johnson House | 183. Signer's Chair, Independence Hall |
| 167. Main Street, Germantown | 184. Train Shed of Broad Street Station |
| 168. Doorway at Wyck | 185. The Liberty Bell |
| 169. C. W. Wister's, Book Room | 186. State House and Drexel Building |
| 170. C. W. Wister's, Interior | 187. Independence Hall |
| 171. Bed Room, Stenton | 188. Wanamaker's, 1912 |
| 172. Bed Chamber, Stenton | 189. The Temple, Girard Trust Company |
| | 190. Broad Street |

ITALY 1911

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|---------------------------------------|-------------------------------|
| 191. The Harbor, Genoa | 192. Victor Emmanuel Monument |
| 193. Rebuilding the Campanile, Venice | |

YOSEMITE 1912

- | | |
|--|-------------------------|
| 194. The Sentinel from the Floor of the Valley | 196. The Falls by Night |
| 195. The Falls by Day | 197. The Lower Falls |

GRAND CANYON 1912

- | | |
|----------------------------------|---------------------------|
| 198. The Black Gulf | 202. The Temple |
| 199. Bright Angel Trail | 203. The Cathedral Door |
| 200. The Walled City | 204. Sunset in the Canyon |
| 201. The Façade of the Cathedral | 205. Mist in the Canyon |

WASHINGTON 1912

- | | |
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| <p>206. The Façade</p> <p>207. Portico of the Inauguration</p> <p>208. From the Steps of the Library of Congress</p> | <p>209. The Way Up—The Steps of the Capitol</p> <p>210. The Avenue</p> <p>211. Early Morning in the Park</p> <p>212. The Dome of the Capitol</p> |
|--|--|
213. The Road Up

PANAMA 1912

- | | |
|---|---|
| <p>214. Colon</p> <p>215. The Administration Buildings, Official Ancon</p> <p>216. French Canal and American Crane, Mount Hope</p> <p>217. The Approach to Gatun Lock</p> <p>218. Guard Gate, Gatun Lock</p> <p>219. Dinner Time, Gatun</p> <p>220. The End of the Day, Gatun Lock</p> <p>221. The Jungle</p> <p>222. A Native Village</p> <p>223. Steam Shovel in the Cut at Bas Obispo</p> <p>224. Looking up the Cut from Bas Obispo, in the Cut at Las Cascadas</p> <p>225. The Cut toward Culebra</p> <p>226. The Cut from Culebra</p> | <p>227. The Cut at Paraiso</p> <p>228. Between the Gates, Pedro Miguel Lock</p> <p>229. The Bottom of Pedro Miguel Lock</p> <p>230. The Walls of Pedro Miguel Lock</p> <p>231. Early Morning, Miraflores, Building Miraflores Lock</p> <p>232. Cranes at Miraflores</p> <p>233. Building the Walls at Miraflores Lock</p> <p>234. In the Cut Looking toward Panama, toward Ancon Hill</p> <p>235. The City of Panama, from Tivoli Hotel, Ancon</p> <p>236. The Entrance to the Canal from the Pacific</p> <p>237. The Bottom of Gatun Lock</p> <p>238. Steam Shovel at Work in Culebra Cut</p> <p>239. The American Village</p> |
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GRECIAN TEMPLES 1913

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| <p>240. Across the Steps of the Acropolis</p> <p>241. The Way to the Parthenon</p> <p>242. Sunrise over the Acropolis</p> <p>243. Sunset on the Parthenon</p> <p>244. Columns of the Aisles of the Parthenon</p> <p>245. The Erechtheum, Acropolis</p> <p>246. The Parthenon</p> <p>247. Little Church Fete under the Acropolis</p> <p>248. Temple of Jupiter, Evening</p> <p>249. Acropolis from the Temple of Jupiter</p> <p>250. The Fallen Columns, Athens</p> <p>251. The Great Fete, St. George's Day, Athens</p> <p>252. Temple of Nike, Athens</p> <p>253. The Odeon, Athens</p> <p>254. Base of the Temple at Eleusis</p> <p>255. Acro-Corinth from Corinth</p> <p>256. Corinth toward the Sea</p> <p>257. Ægina, the Temple from Within</p> <p>258. Ægina, the Alter</p> <p>259. Olympia from the Hill to the River</p> | <p>260. Delphi, the Treasury of Athens</p> <p>261. The Seats of the Mighty, Delphi</p> <p>262. Delphi, The Shining Rocks</p> <p>263. Sunium, The Wine Dark Sea, Temple of Poseidon</p> <p>264. Girgenti, Temple of Concord on the City Walls</p> <p>265. Columns of the Temple of Castor and Pollux</p> <p>266. Girgenti, from Temple to Temple</p> <p>267. Girgenti, Temple of Juno</p> <p>268. Girgenti, the Temple by the Sea</p> <p>269. Girgenti, the Temple on the Wall</p> <p>270. Girgenti, Within the Walls</p> <p>271. Temple of Juno, from the Ravine</p> <p>272. Sunrise, Temple of Concord, Girgenti</p> <p>273. Ætna from Taormina</p> <p>274. Segesta, Sicily, Temple of the Canyon</p> <p>275. Segesta, the Theatre</p> <p>276. Pæstum</p> <p>277. Temple of Thesus from the Acropolis</p> |
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THE LAND OF THE METEOR 1914

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| 278. The Way up to the Mellor | 283. The Way Down the Valley |
| 279. The Cliffs of the Trinity | 284. Castles above Kaalabakka |
| 280. St. Stephanos | 285. The Baa Laam and Meteor |
| 281. Going up to the Baa Laam | 286. The Baa Laam |
| 282. The Prison | 287. The Little Holy Family |

GERMANY 1914

- | | |
|-------------------------------------|--------------------------------------|
| 288. The Mills of the Spree, Berlin | 296. Grain Elevator, Hamburg Harbor |
| 289. Power House, Berlin | 297. Building a Turret at Krupp's |
| 290. Gas Works, Berlin | 298. Old and New Germany, Zeppelin |
| 291. Workmen's Houses, Berlin | 299. Birds Coming Home to Their Nest |
| 292. Alexander Platz, Berlin | 300. The Zeppelin Starts |
| 293. Friederichstrasse, Berlin | 301. Zeppelin over Leipzig |
| 294. Building the Bismarck, Hamburg | 302. The Zeppelin Shed |
| 295. Ship Yard, Hamburg | 303. General Electric Works, Berlin |
| 304. Ober Baum Brucke, Berlin | |

ENGLISH WAR WORK 1916

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|---|---|
| 305. The Iron Mine | 330. Making Armor Plate |
| 306. Coal Mines | 331. The Old Shipyard |
| 307. In the Land of Iron and Steel | 332. Munitions River |
| 308. Making Pig Iron, The Base of the Blast
Furnaces | 333. The Gantry |
| 309. From the Tops of the Furnaces | 334. The Gun Forge |
| 310. Furnaces at Night | 335. The Gun Shop |
| 311. The Big Gate of the Big Shop | 336. Cutting and Turning a Big Gun |
| 312. The Great Tower, Pig Iron | 337. The Basilica of War |
| 313. Within the Furnaces | 338. The Old Gun Pit |
| 314. The Cauldrons | 339. The New Gun Pit |
| 315. The Perambulator | 340. Bringing in the Gun |
| 316. The Great Hammer | 341. Building the Great Turret |
| 317. In the Jaws of Death: Rolling Bars for
Shells | 342. Fitting Guns in Turrets |
| 318. Steel Bars for Shells | 343. Shops at Night, Changing Shifts |
| 319. The Presses | 344. Ready for War |
| 320. The Urns, Casting Big Shells | 345. Taking the Big Gun Away |
| 321. Bottling the Big Shell | 346. Five O'Clock |
| 322. Munition Works | 347. Made in Germany, The Great
Crane |
| 323. The Shell Factory | 348. Gun Testing |
| 324. Finishing Shells | 349. Munition City, Sheffield |
| 325. Evening in the Munitions Country | 350. By-Products |
| 326. The Bay of the Thousand Girls | 351. Peace and War |
| 327. Planing Big Shells | 352. The Balloon Shed |
| 328. Munition Town | 353. The Big Bug |
| 329. The Acolytes Preparing the Alter of the
War God | 354. The Great Chimney, The Motor
Park |
| | 355. Shot |

AMERICAN WAR WORK 1917

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|---|---|
| <p>356. Building the Camp
 357. The Camp, The New Architecture
 358. The Embarkation Camp, The Classic Grove
 359. The Old Hangar
 360. The Balloon Shed
 361. Aeroplanes at Rest on the Plain
 362. Birds of War
 363. The Larks
 364. Hydroplanes at Rest on the Beach
 365. Launching the Hydroplanes, Putting Out to Sea
 366. Unloading Ore
 367. The Forges
 368. The Riveters
 369. The Biggest Lathe in the World
 370. Building Engines for the Allies
 371. Making War Locomotives
 372. The Flying Locomotive
 373. The Armor Plate Press
 374. In the Land of the Brobdignac, The Armor Plate Bending Presses
 375. The White and Black Hammers
 376. The Little Men of the Big Hammer
 377. Forging Shells, The Slaves of the Wheel
 378. Shell Factory, No. 1
 379. Shell Factory, No. 2, From Shop to Shop</p> | <p>380. Casting Shells
 381. Shaping a Gun from an Ingot
 382. The Gun Pit, No. 1
 383. The Gun Pit, No. 2
 384. The Gun Factory
 385. The Gun Testing Ground
 386. Making Rifles
 387. Making a Turbine Engine
 388. Making Propeller Blades
 389. Transports
 390. The Collier
 391. The Old and the New
 392. Ready for Service Again
 393. Under the Shed
 394. The Boat Builders
 395. Building Submarine Chasers
 396. Submarines in Port
 397. Submarines in Dry Dock
 398. Building Destroyers, No. 1
 399. Building Destroyers, No. 2
 400. In the Dry Dock
 401. The Ants
 402. The Keel
 403. Building the Battleship
 404. Ready to Start
 405. The Prow
 406. Battleship Coming Home</p> |
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ST. LOUIS 1917

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| <p>407. The Cathedral, St. Louis
 408. The Levee, from Ead's Bridge</p> | <p>409. Ead's Bridge
 410. Tracks, Railroad Yard</p> |
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CATALOGUE OF THE DRAWINGS IN PEN AND INK AND OTHER MEDIUMS

1. The Towers
2. Dumfront
3. Pont de l'Arche
4. Tronville
5. The Dieppe Castle
6. Harfleur, In the Old Harbor
7. Caudebec
8. Argentan, The River
9. Ecouché
10. Old House Bayeux
11. The Church Pont Audemer
12. Creully
13. The Church, St. Louis
14. Valley of the Seine from Maison Brule
15. Church and Market, Audemer
16. Le Havre, The Great Square
17. Falaise
18. The Beach, Trouville
19. Road to Petit Andelys
20. Fécamp, the Sea Port
21. Jumièges
22. Argentan, The Chateau
23. Accous, the Old Market House
24. The Dead Church, New Orleans
25. Coutances
26. Seine Valley near La Bouille
27. The Campers
28. Brewers' Hall, The Doorway
29. Brewers' Hall, The Fireplace
30. Brewers' Hall, The Council Chamber
31. Indian Exhibition
32. Brewers' Hall, The Kitchen
33. Brewers' Hall, The Façade
34. Brewers' Hall, The End Wall
35. Brewers' Hall, The Main Room
36. Camped Out, St. Maines
37. Brewers' Hall, The Doorway
38. The Castle, Gisors
39. Falaise, The Town
40. The New Rouen
41. Stokesby
42. Jumièges
43. The Fortress, Granville
44. Towers of Honfleur
45. The Church, Lisieux
46. Saal und Saron
47. East and West Side
48. Villerville Looking Toward Havre
49. Vire, The Church
50. The Fortress, Budapesth
51. Poitiers
52. East London Mission
53. Abbey St. Andrew Avignon
54. Granville, The Harbor:
55. Fishing Fleet, Harbor of Honfleur
56. Mont St. Michel, Inner Gate
57. Old Houses, St. Louis
58. Creully
59. Carville
60. Dieppe, The Market
61. Portrait of Joseph Pennell by Emil Orlick
62. At the Fish Market Door
63. Caricature of Joseph Pennell by Wyncie
King—lent by H. Devitt Welsh
64. Portrait of Joseph Pennell by H. Devitt
Welsh
65. Village near Lisieux
66. St. Lô
67. By the Church, Caudebec
68. Mont St. Michel, La Grande Rue
69. A Street in Bayeux
70. Granville, The New Town
71. St. Lô
72. Caudebec, from the Lillebonne Road
73. St. Valléry en Caux
74. White Chapel Shops
75. East London
76. The Mouth of the Seine
77. The Seine below Rouen
78. Conches
79. The Valley
80. Fecamp, the Churches
81. Chateau
82. Folligny

83. Brewers' Hall, Doorway
84. Ouistreham
85. Mortain
86. The Cloisters, St. Wandrille
87. Fontaine Henry
88. Watching at Night, St. Mary's Shrine
89. National Museum, Budapesth
90. Prospect Park, Pastel
91. From the Garden at Sunset, Charcoal
Sketch
92. Beaumont le Roger, the Alley
93. On the Canal at Caen
94. The Poplar-Lined Road
95. Ruins of the Castle Domfront
96. Dives sur Mer, Church of William the
Conquerer
97. Road to Caux
98. The River Dives
99. The Gros Horloge Rouen
100. A Wood Road on Pont de l'Arche
101. Mont St. Michel, the Gateway
102. Chateau of St. James
103. Rock Dwellings on the Seine near Duclair
104. Mont St. Michel la Merueille
105. Coutances
106. St. Michel from the Mainland
107. The Church, Montvilliers
108. Normandy Bye Road
109. The Cross at St. James
110. Sunday's Gate, Drogheda
111. Summer Days in Spain
112. Church Door, Dieppe
113. Caen
114. Ferry at Duclair
115. Clock Tower, Honfleur
116. Tinchebray
117. Fontaine Henry from the Park
118. The Hills of the Seine
119. Islands of the Seine
120. Poe's House, Stoke Newington
121. Ferries, Crayon Drawing
122. Vire, the Market Place
123. Poet's Corner at Westminster Abbey,
Crayon Drawing
124. Belgium, Church and Steel Works
125. Fitzwilliam Museum, Cambridge, Wash
Drawing
126. Marche au Bois, Caen
127. Ludgate Hill
128. Stering Castle
129. Staten Island, Crayon Drawing
130. Pontorson
131. The Road to Jumieges
132. The Seine near Les Andelys
133. The Seine at Caudebec
134. Old Towns and Walls, Granville
135. East London
136. Caen
137. Cromwell's Tomb, Westminster Abbey
138. The River near Caudebec
139. East London, Old Warehouses
140. Beaumont le Roger
141. Fishing Boat Leaving Dieppe
142. The Road to Domfront

WATER COLORS

- | | |
|--|--|
| 1. The Long Light | 11. Gorgeous Sky |
| 2. The Gulls | 12. New Moon and Evening Star |
| 3. Sunset and Fog | 13. Coming Back from Staten Island |
| 4. Sunsets that Come Down the Bay | 14. Governor's Island |
| 5. Sun Behind the Clouds | 15. Tramp Going Out, loaned by John F. Braun |
| 6. Autumn Sunset | 16. Governor's Island |
| 7. Still Smoke | 17. Sea Fog Coming In |
| 8. Early Autumn Sunset | 18. Snow Clouds |
| 9. The Harbor, loaned by John F. Braun | 19. 8 A.M., loaned by John F. Braun |
| 10. Sunset | 20. New York at Night, loaned by John F. Braun |

PORTRAITS

- | | |
|--|-------------------------------------|
| 1. Portrait of Joseph Pennell, by Wayman Adams, | loaned by Phila. Sketch Club |
| 2. Portrait of "The Conspirators," by Wayman Adams, | loaned by Wayman Adams |
| 3. Portrait of Joseph Pennell, by Wayman Adams, | loaned by The Chicago Art Institute |
| 4. Portrait of Joseph Pennell, by H. Devitt Welsh | loaned by H. Devitt Welsh |
| 5. Bronze Plaque, by Adam Pietz, | loaned by Adam Pietz |
| 6. Portrait of Joseph Pennell, by William Oberhardt | loaned by William Oberhardt |
| 7. Portrait of Joseph Pennell, "Character Study," by
John McLure Hamilton | loaned by H. Devitt Welsh |

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1 Brown cloth cover.
Philadelphia—J. B. Lippincott Company, 1921.
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- Dark grey board cover. Elizabeth Robins Pennell and Joseph Pennell.
2 Sixth edition.
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12 A Reply to an Attack—published by Wm. Marchant & Co.—autographed.

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13 Dark blue cloth covers.
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- 15 New York—Harper & Brothers, Printers and Publishers, Franklin Square.
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- 16 Regular edition.
Philadelphia and New York—J. B. Lippincott Company.
1914—autographed.
17 Photograph of Group on Shipping Board Tour.
18 Original Caricature of Pennell—Wyncie King.

THE PORTFOLIO

- 19 Edited by Philip Gilbert Hamerton. January, 1885.
Insert drawing—page 12—autographed.

THE PORTFOLIO

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Insert drawing—page 97. Drawing—Joseph Pennell—autographed.

- 20 Catalogue—original drawings—Aubrey Beardsley—autographed.
21 Photograph of Group at Luncheon—given by Charles Dana Gibson—Washington, 1918.
22 Journal of the Gypsy Lore Society, Oct., 1908—autographed.
23 Journal of the Gypsy Lore Society, July, 1908—autographed.

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26 The Nation—Volume No. 106—Feb. 28th, 1918.
27 Catalogue of Whistler Exhibition, introduction by Pennell.
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31 Catalogue of Philadelphia Society of Etchers Exhibition, 1883—autographed.
32 Catalogue of Whistler Exhibition—New York, 1910—autographed.

- 33 The Print Collector's Bulletin—an illustrated catalogue—autographed.
- 34 American Magazine of Art, 1918—autographed.
- 35 The Westonian—Spring Number, 1926.
- 36 The Art World—March, 1918—autographed.
- 37 International Studio—January, 1922—autographed.

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- Unbound proof sheets. Joseph Pennell and Elizabeth Robins Pennell.
- 38 New York—The Century Company.
London—T. Fisher Unwin, 1898.
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- 41 Cream cloth cover.
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- Large copy—light yellow buckram cover—Joseph Pennell and Elizabeth Robins Pennell.
- 42 New York—The MacMillan Company, 1915.
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- Light green cloth cover. Benjamin Ellis Martin.
- 43 London—T. Fisher Unwin, 26 Patternostre Square, 1892.
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- 45 Philadelphia and London—J. B. Lippincott Company—1916.
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46. Catalogue of an Exhibition of Lithographs of War Work in Great Britain and the United States—Joseph Pennell—Smithsonian Inst., 1918—autographed.

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- 49 A CANTERBURY PILGRIMAGE—English edition—London, 1885.
- 50 A CANTERBURY PILGRIMAGE—American edition—New York, 1885.

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- 51 Edition de luxe—loaned by John F. Braun.
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- 52 John F. Flanagan.
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- 54 London—MacMillan & Co., Ltd.
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- 55 London—MacMillan & Co., Ltd., St. Martins Street.
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- 56 Bound copy of the Continent Magazine—July 12th, 1882 to Dec. 27th, 1882—autographed.

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58 Boston and New York—Houghton, Mifflin & Co.
The Riverside Press, Cambridge.
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Fourth edition—autographed.

THE NEW NEW YORK

- Red and gold cloth cover. John C. Van Dyke.
59 New York—The MacMillan Company, 1909.
Autographed.

THE NEW NEW YORK

- Red cloth cover. John C. Van Dyke.
60 New York—The MacMillan Company, 1909.
Autographed.
61 Some modern etchings, containing an etching of the Pont San Trinita.

AQUITAINE TRAVELER'S TALES

- Red cloth covers.
62 London—Chapman & Hall, Ltd., Henrietta St., Covent Garden, W.C.
1897—autographed.

A LITTLE TOUR IN FRANCE

- Large copy—light blue paper and cloth cover. Henry James.
63 Cambridge—printed at the Riverside Press, 1890.
Limited edition of 250 copies of which this is No. 211.
Autographed.

FRENCH CATHEDRALS

- Dark blue cloth covers. Elizabeth Robins Pennell.
64 New York—The Century Company.
1910—Autographed.

ENGLISH HOURS

- Large copy—green paper and cloth cover. Henry James.
65 Cambridge—printed at the Riverside Press, 1895.
400 copies printed of which this is No. 348—illustrated.

ITALIAN HOURS

- Red-brown and gold cloth covers. Henry James.
66 Boston and New York—Houghton, Mifflin Co.
1899—autographed.

JOSEPH PENNELL'S PICTURES OF THE PANAMA CANAL

- Dark brown cloth and paper covers.
67 Philadelphia and London—J. B. Lippincott Company, 1913.
Autographed—"Joseph Pennell. H. D. Welsh owns this. December 31st., 1917."

JOSEPH PENNELL'S PICTURES IN THE LAND OF TEMPLES

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- 68 London—Wm. Heinemann.—J. B. Lippincott & Co., Phila.
American edition.
Autographed—"Joseph Pennell. In H. D. Welsh's book. December 31st, 1917."

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Dark brown cloth and paper covers.

- 69 London—Wm. Heinemann.—J. B. Lippincott & Co., Phila.
1913—London edition—autographed.

70 JOSEPH PENNELL'S PICTURES OF PHILADELPHIA

THE QUARTO—An illustrated quarterly for '96

Green cloth cover.

- 71 J. S. Virtue Company—26 Ivy Lane—London, E. C.
Article by Joseph Pennell, "An English Illustrator."
Autographed—illustration—Joseph Pennell—page 59—autographed.

JOSEPH PENNELL'S PICTURES OF WAR WORK IN ENGLAND

Dark brown cloth and paper covers.

- 72 Philadelphia—J. B. Lippincott Company.
London—Wm. Heinemann.
1917.
American edition—autographed—"Joseph Pennell. The volume belongs to H. D. Welsh
12-31-1917."
Also an autograph in reverse. Also an experiment with autograph in back of the volume.

JOSEPH PENNELL'S PICTURES OF THE WONDERS OF WORK

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- 73 Philadelphia and London—J. B. Lippincott Company, 1916.
American edition.
Autographed—"Joseph Pennell. This is H. D. Welsh's copy. December 31, 1917."

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- 74 London—Wm. Heinemann.
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London edition—autographed.
1917.

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- 75 Philadelphia and London—J. B. Lippincott Company, 1918.
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JOSEPH PENNELL'S LIBERTY LOAN POSTER

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- 76 Brown board covers.
J. P. Lippincott Company, 1918.
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PERSONALLY CONDUCTED TOURS

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- 78 New York—Chas. Scribner's Sons, 1899.

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- 79 Catalogue of an Exhibition of Etchings and Water Colors—Joseph Pennell.

ENGLISH HOURS

Light green cloth cover. Henry James.

- 80 London—Wm. Heinemann—1905.

Autographed.

- 81 Catalogue in two parts—Exhibition of Original Drawings and Lithographs of War Work in America—Joseph Pennell.

THE STREAM OF PLEASURE, A MONTH ON THE THAMES

Light blue and green cloth cover. Joseph and Elizabeth Robins Pennell.

- 82 London—T. Fisher Unwin, Patternostre Square—1891.

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- 83 New York, The MacMillan Company, 1891.

Autographed.

- 84 Pamphlet on Charles Marquatand Burns, 1922—autographed.

PLAY IN PROVENCE

Light tan cloth covers. Joseph Pennell and Elizabeth Robins Pennell.

- 85 New York—The Century Company.

1892—second edition.

Autographed—"Memories of many summers. Elizabeth Robins Pennell. Joseph Pennell."

TUSCAN CITIES

Brown cloth cover. William Dean Howells.

- 86 Boston—Ticknor & Co., 1886.

Autographed—"Some of them by Joseph Pennell".

TUSCAN CITIES

Dark leather cover. William Dean Howells.

- 87 Boston—Ticknor & Co., 1886.

Autographed—"H. Devitt Welsh's copy. This book contains about the last of American wood engraving and the first of process block."

THE GRAPHIC ARTS

Vellum board binding. Edition de luxe. Joseph Pennell.

- 88 The Scammon lectures 1920, published for the Art Institute of Chicago by the University of Chicago Press, Chicago, Ill.

Printed on Japan vellum—autographed.

ENGLISH CATHEDRALS

Light tan covers.

- 89 New York—The Century Company, 1892.
Fifth edition—autographed.

ENGLISH CATHEDRALS

Large copies—blue paper boards—Mrs. Schuyler Van Rensselaer—2 volumes.

- 90 New York—The Century Company, 1892.
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Green cloth covers.

- 91 Published—John Wanamaker, Philadelphia and New York, 1899.
Autographed—"I made some of these Joseph Pennell".

ENGLISH CATHEDRALS

Dark blue cloth covers.

- 92 New York—The Century Company, 1892.
Fifth edition—autographed.

SALVE VENETIA

Light blue cloth cover. Francis Marion Crawford. 2 volumes.

- 93 New York—The MacMillan Company.
London—MacMillan & Co., Ltd., 1905.
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RAIDERLAND—ALL ABOUT GREAT GALLOWAY

Dark green cloth cover. S. R. Crockett.

- 94 Toronto—Wm. Briggs, 1904.
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A SYLVAN CITY

Green cloth covers.

- 95 Philadelphia—R. Continent Publishing Co.
New York—Fords, Howard & Hurbert.
1883.
Autographed—"Joseph Pennell among the others".

THE MAKERS OF MODERN ROME

Dark green cloth cover. Mrs. Oliphant.

- 96 London—MacMillan & Co., Ltd.
New York—The MacMillan Company, 1897.
Second edition.

NEW ENGLAND BYGONES

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- 97 Contains one illustration by Joseph Pennell.
Philadelphia—J. B. Lippincott Company, 1883.
Page 29 autographed—"Probably Pennell house on Fisher's Lane, Germantown."

GLEANINGS FROM VENETIAN HISTORY

- Red cloth cover. F. Marion Crawford.
98 London—MacMillan & Co., Ltd.
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Autographed.

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- Dark grey cloth cover. William Dean Howells.
99 London—Wm. Heinemann & Co., 1901.
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HAND BOOK OF ENGLISH CATHEDRALS

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101 TO GYPSYLAND —Joseph and Elizabeth Robins Pennell.

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- Green cloth covers. Joseph Pennell and Elizabeth Robins Pennell.
102 Roberts Brothers, Boston.
1886.
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THE GRAPHIC ARTS

- Dark brown cloth cover. The Scammon Lectures for 1920, published for the Art Institute
103 of Chicago by the University of Chicago Press, Chicago, Ill.
Autographed.

PEN DRAWING AND PEN DRAFTSMEN

O.K'd proof sheets in portfolio—autographed. Joseph Pennell.

PEN DRAWING AND PEN DRAFTSMEN

Fourth edition—Joseph Pennell.
New York—The MacMillan Company.
London—T. Fisher Unwin, Ltd., 1920.
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Autographed.

MODERN ILLUSTRATION

- Green cloth covers. Joseph Pennell.
104 London, Geo. Bell & Sons, York St. Covent Gardens and New York.
1895—autographed.

OUR HOUSE IN LONDON OUT OF OUR WINDOW

- Dark grey board cover. Elizabeth Robins Pennell.
105 Boston and New York, Houghton, Mifflin & Co.
Cambridge—Riverside Press, 1912.
Autographed.

THE SAONE, A SUMMER VOYAGE

- Dark yellow cloth. Philip Gilbert Hamerton.
106 University Press, John Wilson & Sons, Cambridge, 1887.
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Dark red cloth cover.

- 107 Boston, Roberts Brothers, 1887.

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Blue cloth covers. Frederick Treves.

- 108 MacMillan & Co., Ltd., St. Martins Street, London.
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- 110 London—MacMillan & Co., Ltd., St. Martins Street.
1911—seventh edition—autographed.

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- 111 London—MacMillan & Co., Ltd., St. Martins Street.
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HIGHWAYS AND BYWAYS IN NORTH WALES

Blue cloth covers. G. Bradley.

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HIGHWAYS AND BYWAYS IN EAST ANGLIA

Blue cloth covers. William A. Dutt.

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1914—third edition—autographed.

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- 114 London—MacMillan & Co., Ltd.
New York—The MacMillan Company.
1904—fifth edition—autographed.

HIGHWAYS AND BYWAYS IN NORMANDY

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- 115 London—MacMillan & Co., Ltd.
New York—The MacMillan Co.
1900—first edition—autographed.

HIGHWAYS AND BYWAYS IN NORTH WALES

Green cloth covers. Arthur G. Bradley.

- 116 London—MacMillan & Co., Ltd.
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1901—second edition—autographed.

HIGHWAYS AND BYWAYS IN EAST ANGLIA

- Green cloth covers. William A. Dutt.
117 London—MacMillan & Co., Ltd.
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CHARING CROSS TO ST. PAUL'S

- Dark blue cloth cover. Justin McCarthy and Joseph Pennell.
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New York—The MacMillan Company.
London—Seeley & Co., Ltd., Essex Street, Strand, 1891.

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- Dark red cloth cover. Small copy. Justin McCarthy and Joseph Pennell.
119 New York—The MacMillan Company, 112 Fourth Avenue, 1893.
Autographed.
120 Same bound in dark leather—loaned by John F. Braun.

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121 T. N. Foulis—London and Edinburgh.
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- Board cover. Picture of New York at night. Joseph Pennell.
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127 HAUNTS OF LONDON—Joseph Pennell.

ETCHING IN AMERICA

- Grey-green cloth cover. J. R. W. Hitchcock.
128 New York, White, Stokes & Allen, 1886.
Autographed—"Probably the first book in which my name appears. Joseph Pennell."

THE WORK OF CHARLES KEENE

- Red cloth cover. Large copy. Introduction—Joseph Pennell.
New York—R. H. Russell.
- 129 London—T. Fisher Unwin and Bradbury, Agnew & Co., Ltd., 1897.
Autographed—"Mr. Welsh's copy of the life and works of the man whom Whistler said
was the greatest British artist since Hogarth. Joseph Pennell, 1919".
Also autographed—"This book belongs to Homer Davenport, New York, 1906".

THE ART OF CHARLES KEENE—Manuscript.

- 130 New York—published—The Century Company. Joseph Pennell.
Autographed.

PABLO DE SEGOVIA QUEVEDO—Vierge.

- Large copy. Vellum cover.
- 131 Comments on the work of Vierge. Joseph Pennell.
London, printed by Unwin Brothers at the Gresham Press for T. Fisher Unwin, and published by him in 1892.
Autographed—"A good copy of Vierge, who was a big artist. Joseph Pennell. H. D. Welsh's copy".

THE ADVENTURES OF AN ILLUSTRATOR

- Limited edition. Large copy. Joseph Pennell.
- 132 Tan cloth cover.
Published—Little, Brown & Co., 34 Beacon Street, Boston, Mass., in the year 1925.
This is No. K of 15 copies of the limited edition of this book printed for presentation by Joseph Pennell.
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THE ADVENTURES OF AN ILLUSTRATOR

- Limited edition. No. 51. Joseph Pennell.
- 133 Tan cloth cover.
Published by Little, Brown & Co., 34 Beacon St., Boston, Mass., in the year 1925.
Autographed.

134 THE ADVENTURES OF AN ILLUSTRATOR—regular edition.

- 135 Century Magazine—January and March, 1922.
- 136 Catalogue of the Exhibition of The adventures of an Illustrator—The Anderson Galleries.

PEN DRAWING AND PEN DRAFTSMEN

- Large copy—fourth regular edition—Joseph Pennell.
- 137 Light tan buckram cover.
New York—The MacMillan Company.
London—T. Fisher Unwin, Ltd., 1920.
Autographed.

PEN DRAWING AND PEN DRAFTSMEN

- Large copy—japan vellum cover—first edition. Joseph Pennell.
- 138 London and New York—MacMillan & Company, 1889.
Autographed—Joseph Pennell—"original copy—first edition".

PEN DRAWING AND PEN DRAFTSMEN

- Fourth edition—edition de luxe—Joseph Pennell.
Dark red Italian hand made cover—large copy.
- 139 New York—The MacMillan Company.
London—T. Fisher Unwin, Ltd., 1920.
One of three unnumbered copies.
Autographed—including sketch by Pennell of one of the "State in Schuylkill" drawings.
- 140 Unbound O.K.'d. Proof sheets of fourth edition of Pen Drawings and Pen Draftsmen.
- 141 Manuscript of Address delivered during second Art Week, 1923.

PEN DRAWING AND PEN DRAFTSMEN

- First edition—japan vellum cover—large, special copy—Joseph Pennell.
- 142 London and New York—MacMillan & Co., 1889.
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- 143 THE GRAPHIC ARTS—Thumb Print of Joseph Pennell—Autographed, "his mark—her book," Joseph Pennell, loaned by Mrs. Andrew Wright Crawford.
- 144 Illustrated Catalogue of Etchings by American Artists—Albert Roullier's Art Galleries—Chicago.

PEN DRAWING AND PEN DRAFTSMEN

- First edition—dark brown cloth cover. Joseph Pennell.
- 145 London and New York—MacMillan & Company, 1889.
Autographed—Joseph Pennell—"The first edition of my first big book. Used by Joseph Pennell for his fourth edition. Pages corrected for publication of the same."
- 146 Corrected unbound galley proofs and manuscript—fourth edition of Pen Drawing and Pen Draftsmen.
- 150 Catalogue of Joseph and Elizabeth Robins Pennell's Whistler Exhibition, Library of Congress—autographed.

THE ILLUSTRATION OF BOOKS

- Brown cloth covers. Joseph Pennell.
- 151 London—T. Fisher Unwin, Patternostre Square.
1896—autographed.
Autographed—"Dear Welsh—If the artists of the United States had studied this book, illustration in this country would not be as rotten as it is. Joseph Pennell, 5-12-1918."
- 152 The Print Connoisseur—June, 1921—picture of Pennell—Oberhardt.
- 154 Etchings by American Artists.
- 159 Book of Drawings. Privately printed for Mr. and Mrs. F. T. Davies, 1891—autographed.
- 160 The American Magazine of Art—January, 1920—autographed.
- 161 Photograph of Joseph Pennell, Stephen Parish, Liberty Tadd, Henry R. Poore.
- 162 The Printing Art—October, 1919—autographed.
- 163 Over the Alps on a Bicycle—New York, 1898.
- 164 The Imprint—January, 1913.
- 165 to 183. Photographs of Joseph Pennell—William Shewell Ellis.

THE ILLUSTRATION OF BOOKS

- Dark red cloth covers. Joseph Pennell.
- 184 New York—The Century Company.
1898.
- 8-sheet War Poster made for Film Division of the Committee on Public Information.

BOOKS WRITTEN AND ILLUSTRATED BY JOSEPH PENNELL

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The Sylvan City	The Norfolk Broads
The Creoles of Louisiana	A Little Tour in France
A Canterbury Pilgrimage	Italian Hours
Two Pilgrims' Progress	English Hours
Our Sentimental Journey	Castilian Days
Tuscan Cities	Italian Journeys
Old Chelsea	Charing Cross to Saint Paul's
The Plantin Museum	Over the Alps on a Bicycle
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The Committee wishes to thank:

William Oberhardt for the drawing used as frontispiece.

Little Brown & Company of Boston for permission to use the drawing of Joseph Pennell as a frontispiece. It originally appeared in the "Adventures of an Illustrator."

Esler D. Schaffer for the loan of the lithographs numbered 241, 245, 260 and 264 from the "Land of Temples" series.

J. B. Lippincott Company for permission to use the cuts of the lithographs which have appeared in their various publications.



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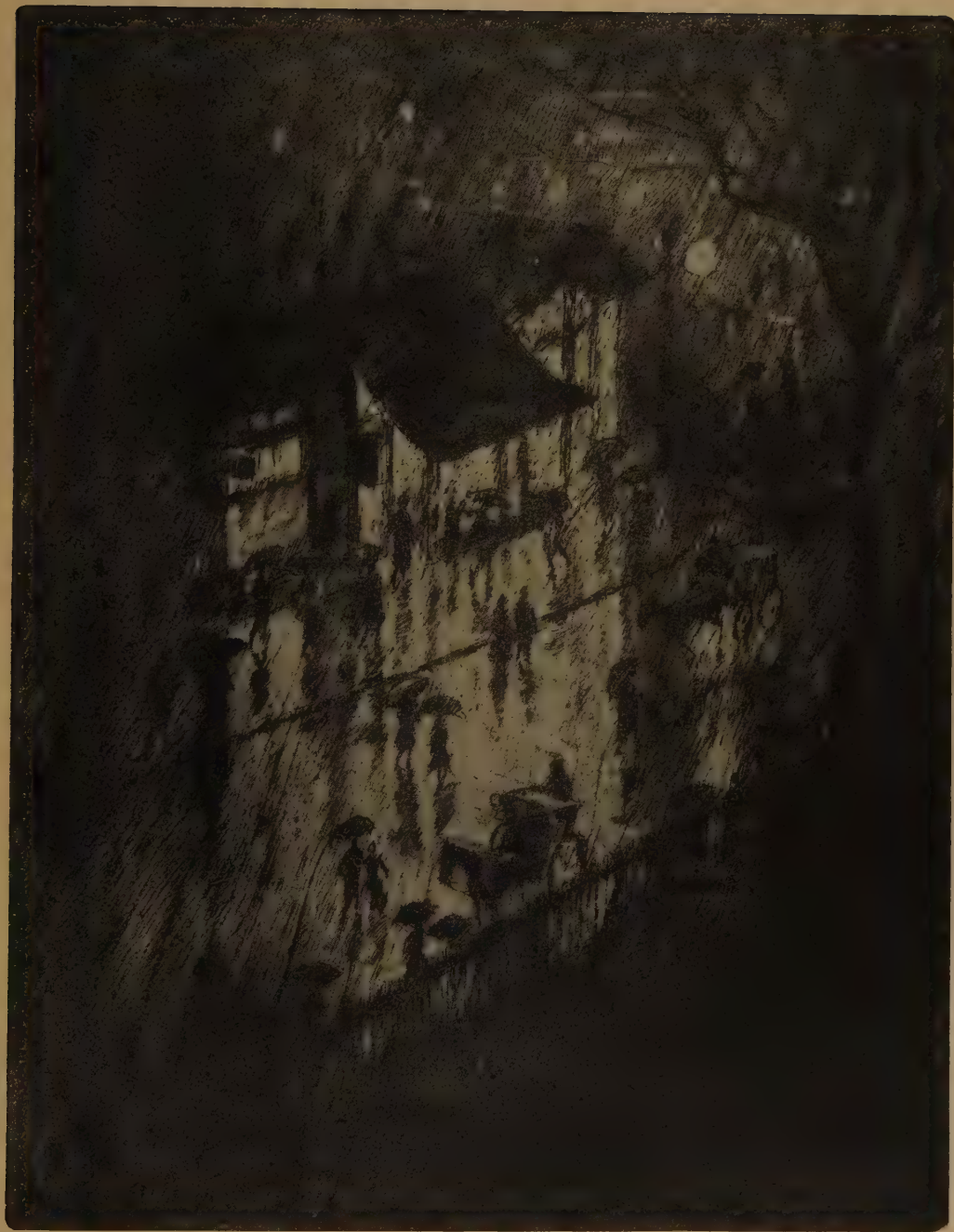
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GROS HORLOGE ROUËN



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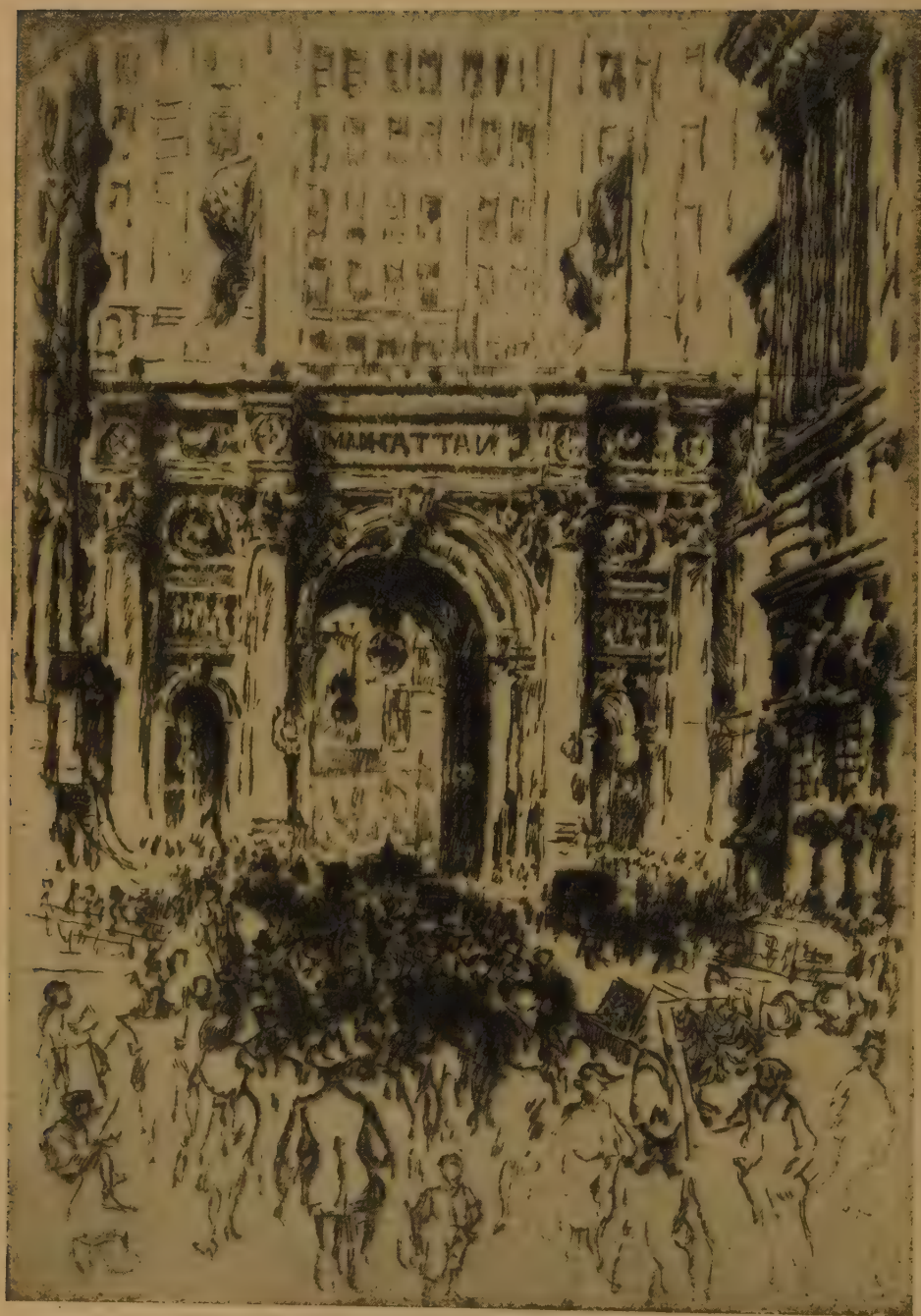
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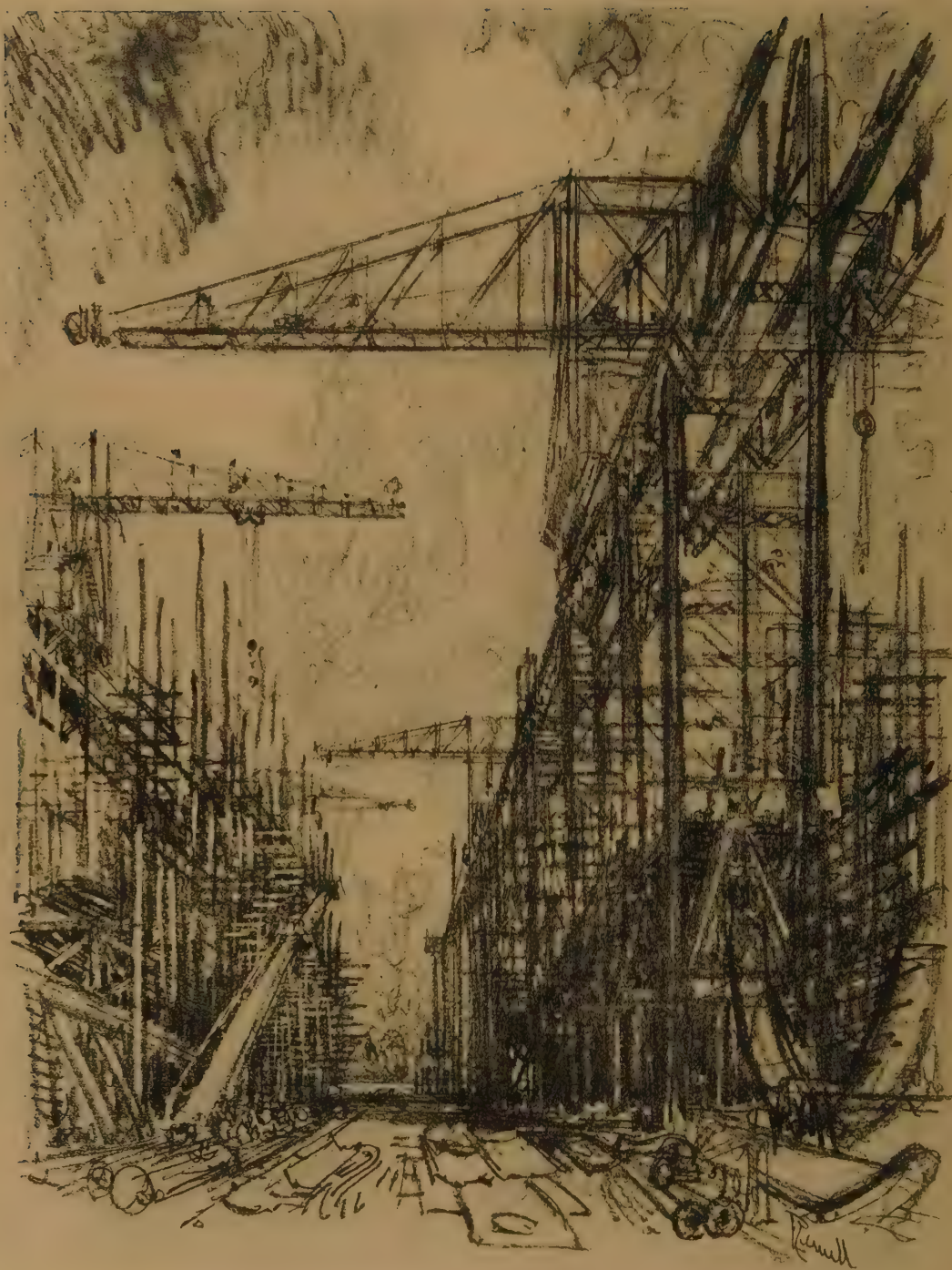
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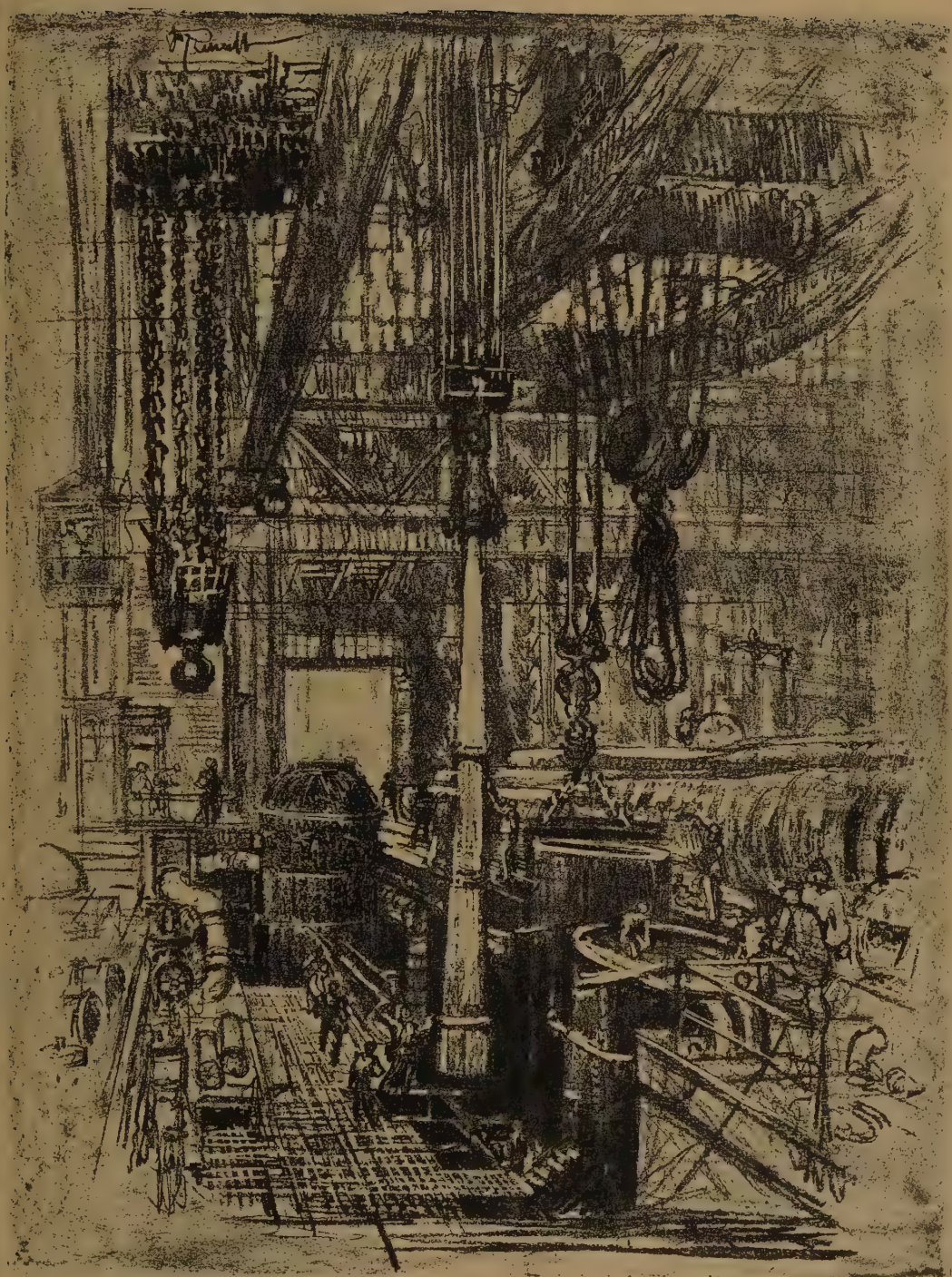
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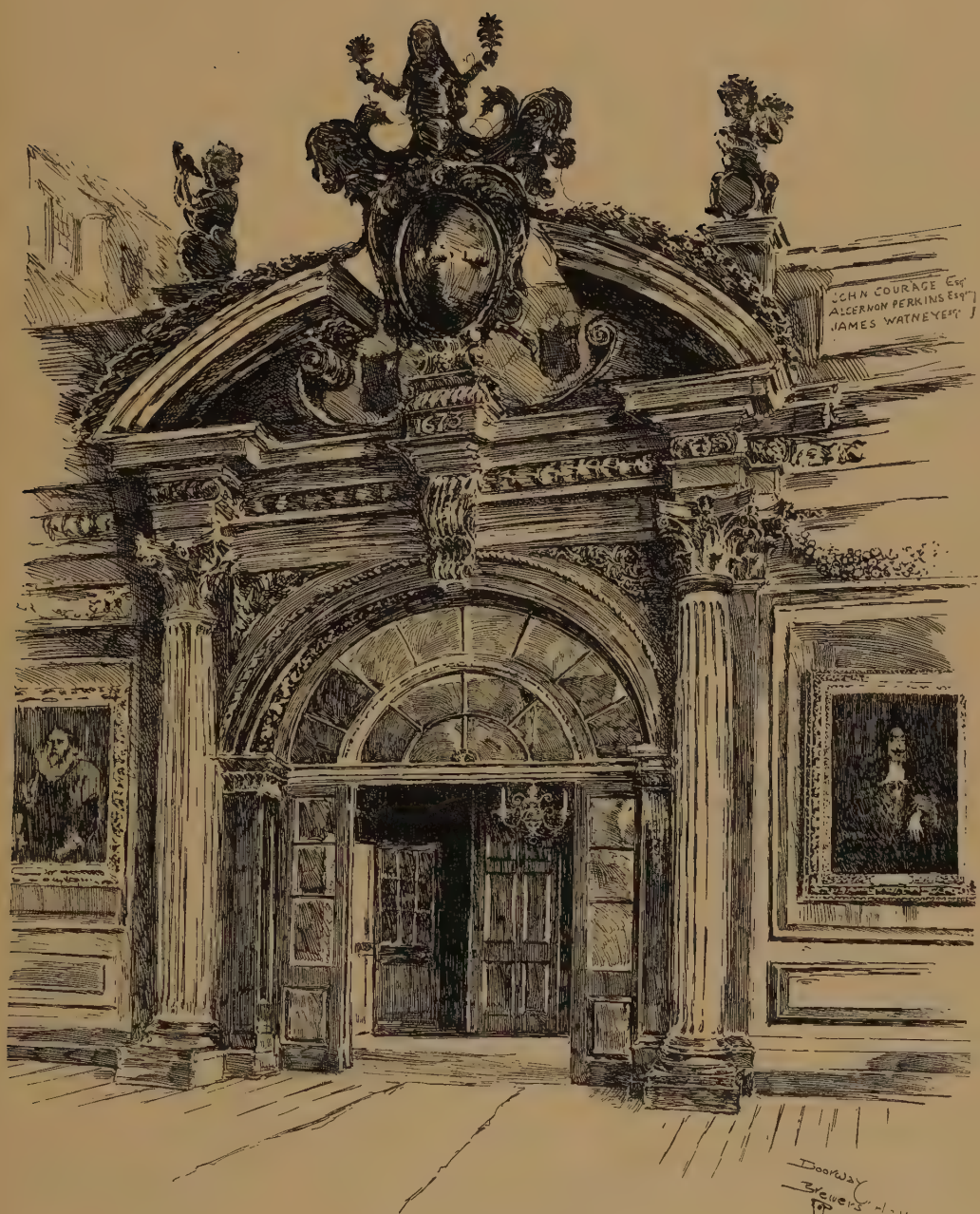


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